AU MILIEU DES RUINES

ENGLISH VERSION

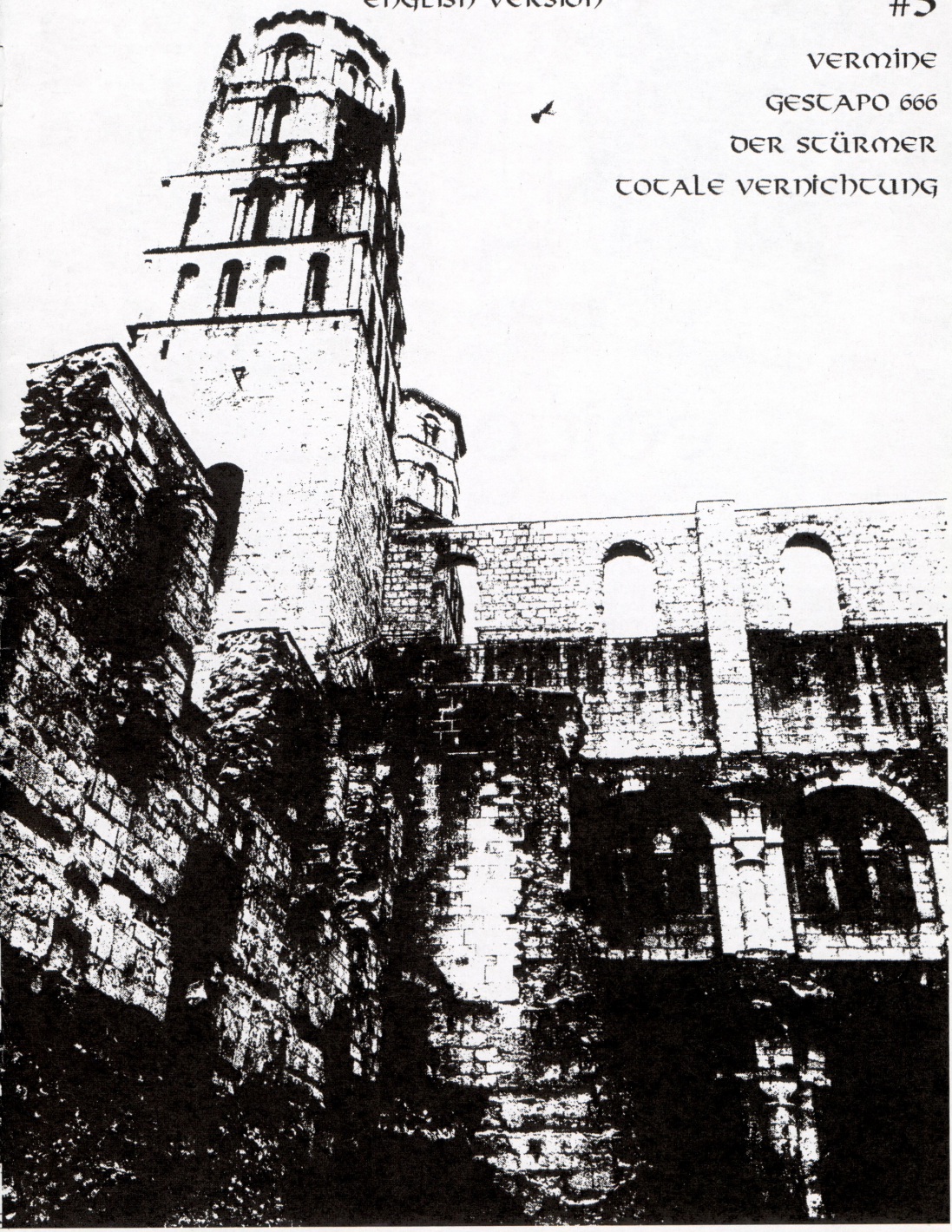
#5

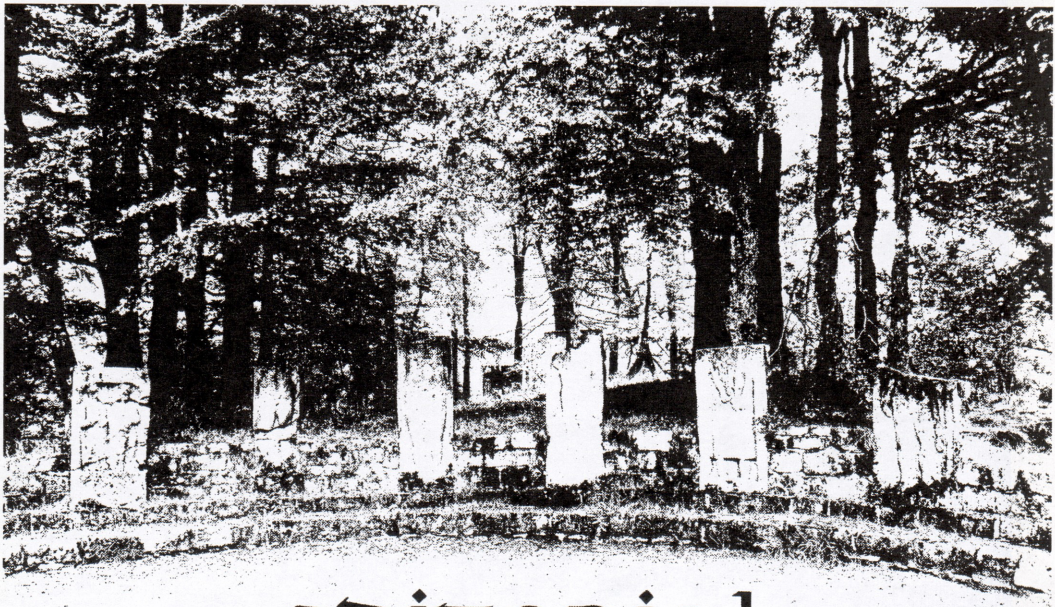
VERMINE

GESTAPO 666

DER STÜRMER

TOTALE VERNICHTUNG





EDITORIAL

Far from revolutionary reveries or predictions of imminent collapse, health rules, both real and now banal, increasingly limited freedoms everywhere on the planet (at least in "civilized" countries). Interestingly enough, the majority of the population revels in its role as an obedient pet to its owners. As long as the plate is full and the circus 2.0 games accessible (Netflix, Amazon, video games, etc.), there no risk of rebellion on the horizon! *Panem et circenses* is nothing new.

These liberticidal rules only amplify the wave of new censorship that already exists. So with the accounts of a certain Donald T. which have recently paid the price. And what about the role of the deep state in the major political event in his country? To all the naive people who still saw the Internet as an El Dorado where "speech is free", we realize that it remains above all a repetition, when it is not reduced to its sole egocentric and tribal dimension (the new popular courts of different #MeToo waves), typical of a civilizational regression, emphasizing its victims more than its heroes.

Ironically, in some cities in Western Europe with their Islamist enclaves and where the future of our civilization is at stake, the average person obediently accepts submission, ready to disappear and be replaced! Never forget, dear readers, as our mainland media and their relays gladly repeat, that all this is only a "feeling" and that these real events do not take place! If everything suggests that it is already too late, let's keep in mind that history is still open.

Let's go back to our (real) space of freedom, that is this fanzine, to briefly discuss the contents of this fifth issue. As the most loyal among you will have noticed, the zine has taken longer than usual. But after all, when you love something you don't count the hours! Honor to the youngest with **Vermine**, one of the pillars of the *Flammes De France* collective, about which we had already spoken. A staunch National Socialist, a long-time political activist who does not mince his words, no less was expected of him! Less young, but no less radical, the French group **Gestapo 666** also agreed to speak to us. Composed of a hard core, less and less mysterious, it is its singer, dear Noktu, who played the game of question and answer with his outspokenness that we know and love, to teach us a little more on this singular entity in the French BM landscape.

Even more vintage and even more sulphurous: you will finally be able to read the interview with **Der Stürmer**! A key figure in this scene, the NSBM standard meter does not go all the way, pragmatic and confident in his words, summing up in one sentence what some express in thirty lines; no time to mess around! Surprisingly, it was with the opposite temperament that the Austrian behind **Totale Vernichtung** answered us! Musically singular and visually explicit, you will discover a measured person, rather verbose, approaching all subjects without taboos but in a less controversial and very nuanced way. Like what, contrary to what its usual detractors might believe, diversity is an integral part of this scene! *Au Milieu Des Ruines*, it's a bit Fifty Shades of NSBM!

We remind you, as usual, that this fanzine is intended for a mature and informed audience. Thank you for keeping its distribution necessary. It is always available without the slightest limitation (no borders!), in French and in English, from your usual resellers or by writing to us by email directly.

We hope you enjoy reading it, and as tradition has it, if you're not satisfied, please go fuck yourself.

Lost Wisdom / Mordulv / Weisthor

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Thanks to Martin Locker for proofreading and correction.

VERMINE

THE FLAMES OF FRANCE CONTINUE TO BURN! AFTER GIVING THE FLOOR TO THREE OF ITS REPS IN ISSUE #1, IT WAS TIME TO REKINDLE THE EMBERS WITH VERMINE, ONE OF ITS CURRENT PILLARS. BOTH CLEAR AND FRANK, HE OFFERS US A RETROSPECTIVE VIEW OF HIS MUSIC AS WELL AS THE HISTORICAL SOURCES OF HIS POLITICAL COMMITMENT. FOR HIM, THE ACRONYM NSBM MAKES PERFECT SENSE.

Greetings! After Malsaint, Elitism and OOTDH, it is a pleasure to welcome one of the *Flammes de France*! Your presence in the French NS scene dates back to 2014 and seems rather noticeable. Unless we're mistaken, this is your first musical project. A direct breath of BM, a clear and concrete political commitment, and no demos. In short, you were sure of yourself! Do you remember your initial state of mind? What was the primordial spark?

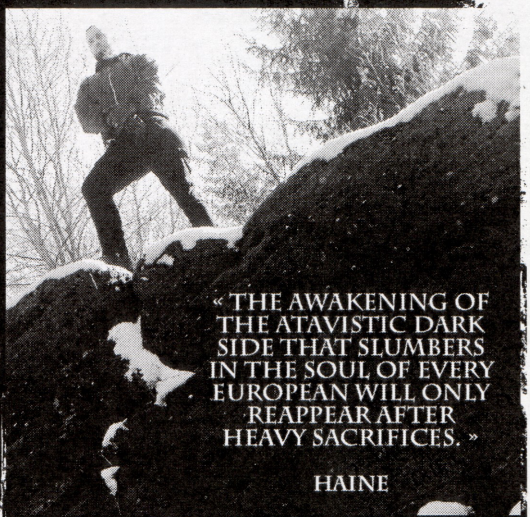
Haine: Greetings. Indeed, it is my first musical project and no demo is necessary when you know where you are going and what you want. Yes, like it was yesterday; my state of mind at the time, being a lover of Death Metal as much as Black Metal, was fed up that these scenes were becoming politically-correct, as were the various musicians I knew; and all this Leftism, this ambient ethno-masochism was giving me the hump, to the point that I decided to sort it out and no longer tolerate any opinion going against my own way of thinking. The real spark of this project is therefore a pure hatred forged in the detestation of all those who participate either directly or indirectly in the destruction of our Race.

Your new album has been announced: *Promethean - Ère du Surhomme*. After the eras of degeneration and intolerance, the latter therefore fits in with the logic of the previous two and is therefore a result of it! Was everything was initially already plotted out? Is it a triptych? Subsequently, would a different approach be favored?

I'm very glad you asked me this question. To answer the latter; yes, absolutely everything since 2014 was initially plotted; the album concepts, their names including the song titles and even certain riffs. On the other hand, it is not necessarily a triptych; There are many subjects which can come to close odes of the heroism and the Sacrifice of our past and future Heroes. For the future, I will reveal almost nothing; this album can be announced as being the apotheosis of a concept, of an era, of a project, or to start a relative end, or even, to start the beginning of something else, the future will tell you...

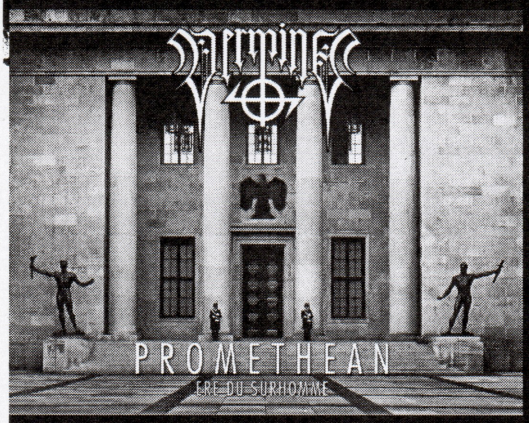
The outcome is evenly balanced, we may say, with female vocals; wistful yet still genuinely harsh tracks like "Waralda" – sharpened with HGH's distinctive singing; slight tailored hymns with a heavy-metal influence reminding us of GBK ("Par le Sang et le Sol" [Through Blood and Soil]); or rather epic pieces such as "La Noblesse par le Sacrifice" [Gentry through Sacrifice] in line with Seigneur Voland / KN music style! Last but not least, let's not forget the Anthem-shaped introduction and the poetic declamation in "Der Wille zur Macht" [The Will to Power]. In short, your album is astoundingly varied ! How did you address the composition?

The writing was handled in keeping with self-sacrifice and excelling oneself to the limits. The romantic and poetic sides of the album are obviously done on purpose and moreover strengthen the tragic look of the whole. I wanted this album to be an ode to those who gave their lives for an ideal greater than their own existence. Because I assume the typical Europeans' beauty is perfectly adorned with the act of sacrifice. Whether this act is shown in our Continent's myths and legends or its history of civilization, countless heroes held it high while displaying valour and martial spirit. This album pay tribute to the fallen and appears as a mantra to compel my peers to act, and thus to become heroes in turn.



« THE AWAKENING OF THE ATAVISTIC DARK SIDE THAT SLUMBERS IN THE SOUL OF EVERY EUROPEAN WILL ONLY REAPPEAR AFTER HEAVY SACRIFICES. »

HAINE



On the first extract revealed from this new album ("Der Wille Zur Macht") Audrey Sylvain appears as a guest. Are you aware that you are thus validating non-oppressive ideologies, intersectional feminism and living together since this person is invited by dangerous SJWs like Harakiri for the Sky!? All kidding aside, are there any other guests planned?
Ahahahaha, I still remember when the latter said to me at the time of the invitation "At least that will give them a real reason to hate me", we can say that she was right, this album does not lack a "political commitment". For the rest, yes there is a guest, and not least because it is Karl NE (**Nåstrond** / ex-**Shibalba**) who did me the honor of co-writing the lyrics to "Der Wille Zur Macht" with me.

On the news side, Sang & Sol also have announced the reissue of a double LP made up of the first two albums. Are you involved in this project? Will this release be enhanced with musical bonuses? Of a new presentation?
So indeed, this DLP has been in the works since last year, it will be co-produced by the HassWeg and Sang & Sol labels. I am the initiator of the project with the person behind Sang & Sol. The DLP is intended as a beautiful yet relatively sober artefact, in black and silver; the two sleeves found inside are all reworked thanks to the talents of Snorr. On the sound side, I preferred to leave everything as it is. I would not remaster the albums, because I think they correspond to a unique state of a moment, like when taking a photograph, for example.

Your presence seems to have been noticed quickly in the underground, not only musically (we can recall reading a column in *R&A*), but also with particular guests of choice from the first album: Thorwald from Baise Ma hache, Pat from Phosphore Blanc, and also Kommander-in- Feu of Malsaint on the bass on certain titles. Were you already active before (politically?) to have all these contacts to hand? How did it happen?
I have been politically active for more than ten years, so I have, from this principle, as many contacts in politics, as in meta-politics, (which includes the musical domain); this may explain how everything came about. Nevertheless, for the musical contacts, in particular the labels for the first album, everything was extremely complicated, hence the fact that I agreed to be produced by Death Cult Records, but I will explain this later. As for Kommander from **Malsaint**, Pat from **Phosphore Blanc** and Thorwald from **BMH**, they are above all friends and I previously knew them personally before asking them to appear as guests.

Let's return to your first misdeeds. "Le savoir supérieur de Thulé" on *Agony of a Nation* was a tribute to Thule, but also to the prophetic announcement of its resurrection! How do you perceive this return? In the unification of European peoples? The end of what Der Stürmer sarcastically calls "The Eurovision Union?" A return to the glorious era of the Third Reich?
I think as it is written in the lyrics of *L'appel aux Armes*; "C'est avant le gouffre que la Race vaincra" **[It is before the abyss that the Race will conquer]**. The awakening of the atavistic dark side that slumbers in the soul of every European will only reappear after heavy sacrifices; we will suffer great losses and many of our compatriots will have to die, either by our hand because they acted as traitors to the Race, or by the hand of our enemies, both direct and indirect. I cannot predict how the other European peoples will react to the ever-increasing hordes of cockroaches, but logic would dictate that a pan-European union is the most viable solution to fight against the invasion that Europe has suffered for decades.

Unfortunately, I think a return to the glorious era of the Third Reich strikes me as utopian in its original form and aesthetic. On the other hand, we can definitely use the current codes and technologies to reshape National Socialism so that it fits with the present times, without losing however the very essence of the Doctrine.

The second album offered a darker, more suffocating, more aggressive touch. From the first agreements of "I.N.T.O.L.E.R.A.N.C.E.", We clearly felt a Phosphore Blanc influence, for example. If we look at the context of our country, war is approaching! Does that mean that the next album will be even more violent?
Not necessarily, there is a much more epic dimension to this album; I wanted to chart a man who, by virtue of his bravery and his heroism, gradually detaches himself from his carnal shell and his human side, to gradually approach the perfect conqueror, or heroes as our ancestors were, until reaching the higher stage of evolution; Homo Galactica, the Nietzschean Superman, the Promethean man or the Sönnemensch.

As a result, as the album progresses – and to mark these transitions where one leaves the human side of war to enter its spiritual and heroic dimension – different types of songs are used, instrumental parts announce and close the album, atmospheric parts embellish the whole. In my opinion, this is the best tribute I can pay to those who sacrificed their lives to try to save what our ancestral heritage was, through the various conflicts that Europe had to endure.

With Vermine, you worked with different labels (Death Cult, Sword, then Honor and Hate and Werewolf Promotions). Only one Frenchman, after all! Do you think that our labels have more difficulties in overcoming official constraints to produce NSBM? How did you come together with Werewolf in the process?
The fact that I was only able to work with one French label (which will soon be incorrect because the DLP will be produced by Sang & Sol and HassWeg, two French labels) is more due to my lack of contact with labels in this regard, which concerned my first album more than the difficulty of the latter to produce. Nevertheless, it is true that in France it is extremely difficult to produce NSBM unless you have

solid contacts, sufficient funds, unfailing patience and absolute political commitment because many people have told me stories of the destruction of merch by the police / customs, heavy fines for apologizing for the Third Reich etc. etc. Make no mistake, it is far from simple and the risks are real. To relate an anecdote concerning me directly and illustrating my point, I will tell you of the time when I was looking for a label for my first album *Agonie d'une Nation - Ère de la dégénérescence…*

Initially, I wanted to work with HGH on his label Honor and Hate, but he was absolutely nowhere to be found then. I later found out that he was not in the area at the time, but had returned when I too returned to my native region. That's when we started our collaboration, and after that, he even joined the **Vermine** project. Then, I contacted the Hammerbolt label and Tour de Garde, who had produced **BMH** shortly before; following several exchanges, Tour de Garde cancelled its participation automatically, judging the project to be too sulphurous. Hammerbolt tried to produce me but, according to the feedback I got from them, the album would not have gone to the factory and the label would have been fined, in particular because of the samples from Vichy propaganda. Finally, since all the potential producers I was in contact with either had to cancel or didn't show any signs of life, I had to fall back on Deathcult Records. I accepted for two reasons; the first was that I could put whatever I wanted in the visuals, and the second was that they had produced **Nekrokrist SS**, which I particularly enjoy. The rapprochement with Werewolf Promotion was done in two stages; the first was that, following my first album, I proposed to HGH that he should join **Vermine**, something he accepted, and during the finalization of the second album he suggested that I release the album in co-production with Werwolf, something that I immediately accepted in view of his professionalism and the quality of his releases. The second step was made when we saw each other at Asgardsrei in 2018; we discussed and hypothesized to work together again for the 3rd opus, something that I finally accepted because it is the only label that will publish the album in digipak, tape and possibly vinyl in co-production with Sang & Sol.

JFN from Absurd noticed that artists in NSBM always start by working in Black Metal before radicalizing their creations. Does that seem to have been the case with you? In any event, do you feel close to non-politicized groups, past or present?
He is totally right, and as I said from the first question, no that was not my case, because the "projects" that I could have had in the past (jamming with the musicians of my city) have never been able to achieve anything serious because of the lack of professionalism of these musicians, or from a political dissension between the musicians and me, which made me cut myself off from all these soft cocks and preferr to forge my own project far from their political correctness and ethnomasochism. I always wanted to create something with a political background in favor of the NS doctrine. Yes of course, like everyone else I think, there are non-politicized groups that I really like; without classification and balanced like that I would say: **Vlad Tepes**, **Belketre**, **Infernal War**, **Grausamkeit**, **Ampütator**, **Archgoat**, **Diabolicum**, **Urgehal**, **Leviathan**, **Mysticum**, **Nåstrond**, **Graven**, **Bekëth Nexëmü**, **Wędrujący Wiatr**, but on the other hand I have no friendly relations with non-politicized groups.

What importance do you give to the visuals? Did you design the logo? We can clearly distinguish 2 European symbols, the Celtic Cross and the Wolfsangel. Why these in particular? How do you choose your covers as well?
A huge role! It is, in my opinion, as important as the rest, with a predominance for the main artwork which must sum up the whole concept of the album. I imagined and gave the directions for the logo; I didn't draw it, but I knew exactly how I wanted it, so the person followed my instructions. The Celtic Cross has always been a symbol of the extreme Right in France (especially since the *L'Oeuvre Française* with P. Sidos) **[Nationalist, neo-Pétainist and anti-semitic movement founded in 1968 – Ed.]** and more generally by all Europeans proud of their Race throughout the world, it seemed to me to be the choice the most suitable. As for the wolfsangel, it is a rune which has several meanings but in that or it is present only once, this last represents the combativeness and the warrior spirit. I choose my covers quite simply according to the concept of the album.

The cover of the first album *Agonie d'une nation - Ère de la dégénérescence* was a pile of German civiliancorpses who died under "Allied" bombardments, the reverse was a photo of a dead SS man in the Führerbunkerwith a torn photo of the Führer covering his face, all expressing the result of Jewish madness against a prosperous world (i.e. a Germany that recovered from the horrible Treaty of Versailles of 1918 and became an economic powerhouse and global military power in just 6 years) The cover of the second album *Un Nouvel Ordre Noir - Ère de l'intolérance* shows the Cathedral of Light at the party congress on September 8, 1936 in Nürnberg, the reverse shows Dr Mengele, chief medical officer of Auschwitz. These covers are there to express all the power of the Third Reich, and the determination of its various executants to bring their project to fruition, even if it means sacrificing theirs (via the Aktion T4 for example) when they are too weak or not viable for society or, on the contrary, to create them (via the Lebensborn project). The aim was to arrive at a pure and strong population base, which could lay a solid foundation for the 1000-year-old Reich that was in preparation.

We cannot say that Hitler carried the French in his heart, is it not contradictory for this "ruthless enemy of the German people" to be worshipped along with the IIIe Reich? Besides, why are so few BM groups interested in our national heroes, whether they be Joan of Arc, Napoleon or even Charles Martel (even more current)?
In many ways I could dismantle this argument that France and the French are the enemies of the Third Reich, by quotes, references to books etc. but I will be content to remain factual in order to show firstly why Hitler used these terms in MK and this in a given context (something that many people tend to forget) and, secondly, I will give a counter example.

« I WOULD PRIORITIZE BY FIRST ELIMINATING ALL THE RED TRAITORS ACTIVELY PARTICIPATING IN OUR DESTRUCTION. »

HAINE

Firstly, this supposed hatred comes from a fact which impacted the Führer greatly; the horrible Treaty of Versailles after the German defeat of 1918; France demanded huge reparations from Germany, so much so that it ruined the country and nearly created a famine. It is therefore not surprising that the Germans had an anti-French feeling in this regard. The second fact is quite simple and dismantles this argument of a real hatred towards the French: the existence of the Charlemagne Division, a battalion of uniquely French soldiers, coming from various scattered branches; the NSKK **["National Socialist Motor Corps" which had a French section after the 1940 occupation of France – Ed.]**, the Milice **["The Milice Française" was a paramilitary organization founded in Vichy in 1943 – Ed.]**, or the LVF **["Legion of French Volunteers Against Bolshevism" was a French unit of the Wehrmarcht comprised of which participated in the Soviet invasion of 1941 – Ed.]** During the Battle of Berlin, the Charlemagne Division (accompanied by the oldest from the Volksturm and some from the Hitlerjugend) were the last to defend the Führer's bunker; if there was anti-French sentiment, it is rather odd to let those the Germans were meant to hate to defend the bunker, right ?!

I think that these figures you mentioned, although extremely powerful in the history they convey, are deeply attached to Christian identity, and even if Christianity has been a very powerful civilizational marker, it is not a code that befits black metal, inasmuch as the latter prefers to take a Luciferian posture, free from a Jewish demiurge to which one submits.

Whether it is the LVF or the Charlemagne Battalion, the French who chose to fight Bolshevism under German helmets did so for their country, proof that the ideological conflict can go beyond national issues. Today, as Islam is inexorably imposing itself on the land of our ancestors, who should be our new allies?
I have always thought that the concept of nation and nationalism (in the current context) was outdated by the weapons our enemies employ. I think that we have to go beyond national borders and be pan-European in order to create lasting resistance, both against Islam and against other enemies of Europe and its people. My allies can therefore establish themselves throughout the whole of our continent on the sole condition of being a European or European-descendant, wishing to defend the integrity of the European Race.

On your 1st album's track, "Aux vermines!" you made a list of said vermin to be exterminated. 5 years later, would you modify this list? Economic crisis forces, rationing bullets (or plagues), how would you prioritize things?
As such, I remain relatively clear and concise on those who I consider undesirable as a priority, namely who actively fight for the destruction of the White Race, in that sense, no, I will not modify this catalog. I would prioritize by first eliminating all the Red Traitors actively participating in our destruction, because I think they are the most undesirable, followed by the Jews. Finally for the last namely the Islamists, I think that their cowardice will push them to take the boat home (as well as our ape-like friends) as soon as the wind turns in our favor, courage not being a characteristic feature of their race…

The number of Swedes (!) in our territory continues to grow, and mentioning it seems less and less forbidden! A mainstream book (Robert Laffont) like the latest by Patrick Stefanini clearly presents solid figures, like others before it. And as De Gaulle said, we can integrate individuals, not peoples. In short, faced with this repeated and worrying observation, how can you keep your head on your shoulders?! Which method do you think is the most pragmatic and efficient? Remigration? Civil war ? Flight from the country? All three at once?
First, I wanted to clarify certain points: these people are only upstarts in the matter and can only talk about it because of their faith (Zemmour, Jewish) **[French essayist of Berber Jewish origin, renowned for his "anti-liberal" and "anti-immigration" stances – Ed.]** or their background (Stefanini, énarque) [a senior French official and alumni of the École nationale d'Administration **("National School of Public Administration") – Ed.]** without fearing any threat. Even if these are realities, which they are good for the European people to hear in order to stimulate their awakening, we must not fall into the trap of the "integrated gentile Jew" or of the "repentant *énarque*"; all this was prophesied long before; a certain Jean-Marie le Pen – to name but one – spoke about it (and still speaks about it) for more than 50 years, and he only reaped the contempt and the insults of his colleagues when everything he said turned out to be true. It is unbearable for me to praise these people who were part of a system which for decades condemned its words and the very concept of race when today, the latter is acceptable and shared by all. We are at the forefront of a semantic shift of the first order (watch the political reports on the riots of the 68ers **[In May, 1968, there was a large period of civil unrest in France, spearheaded by coalitions of Leftist student organisations – Ed.]** hear them talk about Leftists etc ... compare these with the reports from the 90s, the actions of MRAP **[Anti-racist French NGO – Ed.]**, and CRAN **[African and Afro-Caribbean associations in France – Ed.]**, and switch again to current reports; the vocabulary used becomes the same as in the 1968, it's quite amazing).

Anyway, to finally answer your question, I think hysteriais inherently weak. One of the virile virtues is knowing how to keep ones cool in the face of adversity, even if it is annoying and it bruises us. Someone who keeps their cool and prepares effectively will always do better than the one who agitates with arms and ultimately sways with the wind. The most pragmatic and effective method, in my opinion, seems to me to reorganize, to stay in traditional political structures and better invest in them, if the opportunity

arises, because disciplined people will always be required to restore the Order once our ideas are in power. But also (and above all), to prepare as well as possible for the future, therefore having a sufficient network to overcome everything absolutely (having one or more "specialists" in each field; electronics, weapons, medicine, pharmacy, survival, etc.), to prepare yourself for this (sport, shooting, hunting, trapping, provide stocks of water, food, medicines, weapons, ammunition, etc.); teach yourself to become a specialist in one or more useful areas, and finally, build a White home, because the most important thing, and the one for which we are fighting, is that beautiful and noble cause – our descendants.

The concepts of remigration, civil war and flight from the country are just words and concepts at the moment. I don't favor any one in particular, I just try and prepare for it as best I can. The song "L'Appel aux armes" is an open call for an armed insurgency to curb the terrorist actions of the Islamists. Recent events have shown that these are intensifying, both in violence and in numbers, which is why I renew this call; each activist or supporter of our ideas must be able to defend himself against them; acquire a firearm and train with it, your weapon can become your life insurance or that of your loved ones.

Speaking of civil war, despite the now banal attacks against the French people, the growing number of "lawless" zones and the ever-greater presence of Islam on our lands, the native French have not reacted (apart from in isolated cases like Corsica!). How do you explain this absence of reprisals? Isn't the submission announced by Houellebecq [French author and essayist – Ed.] more credible than the "Racial Civil War" prophesied by the late Guillaume Faye [Influential French journalist and writer – Ed.]

I think it is a mixture of the two but they meet on two different levels. Firstly, I think that there is indeed submission, and that it is multi-factorial. When we see that a tobacconist who defends himself (whilst under attack) receives a heavier prison sentence than the assailant in question (while the latter points a weapon at him), I understand that one can be entitled to ask oneself if it is worth the trouble, especially when one has a family ... I think that many think about that before acting (which does not exclude a general conditioning of the population).

Secondly, it should be noted that a large portion of white men today have little or no manly side; and I notice it every time I take the metro in Paris, where I am astonished to be the only one to act when a young girl (often) is harassed by a "chance for France" **[Turn of phrase used to portray the immigrant as a blessing for the Republic – Ed.]**.

I think this phenomenon is due in large part to the "feminization of society", and the fact that the European white man is a prime target of absolutely all abominations that claim to be "progress", which paradoxically leads to two things: the total submission, or even the militant ethno-masochism of "man", who sometimes is reduced to a flogging horse for the mentally ill who yell at him all the time, or else the latter suddenly becomes an alpha male (or at least approaches it) and rejects absolutely everything. Unfortunately, the latter exampleis much rarer.

Thirdly, and this relates to the second point, the be "awakening" (absolutely not) prophesied by Faye, will only happen if this country (and the rest of Europe) plunges even more into the abyss, that the economy plummets (which should not be long, thanks at Covid-19). But the

very essence of this revolt, the awakening of the atavistic shadow buried in the soul of Hyperborean man, manifests itself through the rage of the one who makes it its bearer. To express this violence, one must first have accepted it as one's own; because it is not the expression of the split within man, but that of a spirit becoming one, seeking to be reborn - the transcendence of the personal unconscious and the expression of the Collective Consciousness the West, the same one C.G. Jung was talking about.

In your texts you also recall the virtues of natural selection and its human application, eugenics ("Agonie d'une nation", "Lebensborn"), you even used this term to define your Black Metal! According to you, do you see it as a complement to the solutions mentioned above? Some saw in (Christian) charity or in helping the most deprived a violation of this logic, and thus explained the necessary decadence of any civilization. Do you share this point of view?

Eugenics is central insofar as it promotes and guarantees the purity of our Race and in this sense, it is no longer simply desirable but essential. In my opinion, it is a tool that must be used – just like other methods – in order to achieve a model of a healthy society; rejecting the weak, promoting the strong, according to the laws defined by Nature. With this tool, we are only recreating the framework of natural laws from which modern society has (unfortunately) gradually emancipated itself to make room for more comfort. But this comfort has come at a price, and one of its consequences is the weakening and lack of vigor of our Race.

On helping the most disadvantaged, I partly share this point of view. I would need many hours to fully explain it, but I think that some people who have become weak by an unfortunate twist of fate should only get by on their own, or disappear.

To turn to the news, in your opinion is France currently experiencing a health dictatorship? Besides the countless ineffective measures with no other effects than to imprison the population and sink the economy, is there in Western Europe a form of conspiracy behind these various events? Clearly, will we be even more in the hands of bankers and Shoatic Ayatollahs, Soros and Bill Gates?

Yes, France is currently experiencing a health dictatorship, which would not bother me if it had been fully necessary, which is absolutely not the case, as everyone knows. I think

behind all of this, the pharmaceutical companies are rubbing their hands because it represents a colossal market in terms of economic prospects. Add to that the scientific council and the ministers who are in acollaboration of interests with the said laboratories, you obtain a juicy market, where one way or another the European population will be forced to be vaccinated with a product from which we have no escape, which will cost a huge amount, which is toxic in many ways, and is above all useless (the protein fraction used to create the vaccine is the fraction which mutated on the original virus).

A passport for the unvaccinated could restrict part of the population from flying, registering their children in nurseries, etc., and therefore create a new caste of the population, to divide and rule better, the word is out (i.e. see reportsfrom Spain, which sent the list of non-vaccinated people to EU member countries). Decades after Project MK-Ultra and its variants, it seems obvious to me that we are coming to an era where the global Jewish plutocracy (and other rotten germs...) reign supreme and have never been so powerful (and paradoxically also exposed because they no longer hide their work), and their pride could well lead to their destruction...

Regarding this last element, in connection with your song "Judeocide" and as all your imagery suggests, do you think history can repeat itself in the same way? Seeing that the Jews have never been as powerful as they are today, do you think that "the next time, it will be" as the other said [Which essentially means that "next time, it will be done properly/completely" – Ed.]? How do you see the construction of a new Empire for 1000 years?
I think if the opportunity presents itself it won't be in the same form, but with history being cyclical, something they tend to forget, a wave of anti-Semitism will (rightly) come sooner or later… And that in view of their actions and the means deployed to destroy our Race, the response to this will therefore be just as much or even more violent, without a doubt.

For now, we are still in the early stages of a revolution that is still in the bud. I am not one of those who believe that it will happen overnight in its original form, even if I dream of it if only for aesthetics, radicalism and rigor. I think that we must first of all keep our heads on our shoulders, remain pragmatic, invest (if only through our presence) in political and meta-political circles, and try to prepare as best as possible for what will happen. The very structure of each of us and of the whole will determine the future of our movement.

Back to lighter questions. Unless we're mistaken, your first live action took place at Call of Terror 2019, it was very convincing! How did you find the experience? Despite the health crisis which is slowing down everything, is it the party going to continue?
Sure enough, I played well at the 2019 CoT and personally loved the experience, the power felt is unmatched and I will be doing it again at least once, at Hot Shower in a future edition.

By any chance, are you in contact with the other French group of the same name? There is no common point *a priori*, but it would be fun if there had been an exchange. Also regarding the other Vermine (excellent for once in the SV/Kristallnacht tradition) on the Quebec compilation *Sous Le Lys Noir*?
I am absolutely not in contact with the French group (originally from Toulouse I believe) which happens to be my namesake, nor the other one on the compilation ***Sous Le Lys Noir***.

***Les Flammes de France* proudly represents the cutting edge of a high-quality French NSBM scene. How do you see the future of this death squad? Is a group action possible? What other activities does this collective have in store for us?**
The future of F.D.F., being one of the pillars of this circle, looks bright, because we have a multitude of projects, which we will reveal in due course, but I can already announce that something very big is in preparation... As for a group action, everything is doable, I wouldn't speak on behalf of my F.D.F. acolytes who also have a say in it, but I don't think they would mind playing live, with some conditions though, like me.

Thank you for your answers. If you have a final statement, the floor is yours!
First of all, thank you for your invitation, it was a pleasure to conduct this interview. I will conclude with this little text, which happens to be part of the **Vermine** manifesto as well as my personal political testament, which sums up my thinking, and what our goal as National Socialists should be.

Our goal is to awaken the dark side of what lies dormant deep within Europeanman. And, from this awakening, will be born the bestial part, freed from all dogma enchaining the Aryan. The goal of this operation is to create accomplished men who have no fear of death, in the accomplishment of the task that we have set ourselves: to drag this world into flames, so that a new Aeon may emerge.

So, then, we are the ones who will allow this sick world to die so that a new Dawn may arise.

We are both the bearers of lights and the arsonists.

Agios o Vindex
Heil Hitler

H.

JANUARY 2021

HIDE YOUR JEWS, PUT AWAY YOUR POST-BLACK RECORDS, THE "SATAN'S GESTAPO" IS BACK! HAVING RETURNED IN 2019 WITH A HIGH-PROFILE VOLLEY AND DESERVED SUCCESS, IT TOOK LITTLE PROMPTING TO LOOK INTO THE ORIGIN OF THIS ALBUM AND THE PERSONALITY OF ITS PROGENITORS. AN INFORMATIVE AND SPONTANEOUS EXCHANGE WITH NOKTU OCCURRED IN MAY 2020, JOKING ASIDE, JUST TO RESET THE (GAS) METERS TO ZERO!

Greetings Noktu! Let's start with a simple question, what motivated the return of Gestapo 666 in 2019, after 12 years of absence? Was the project just progressing slowly, or would it be the current situation in France that would have motivated its reactivation?
Noktu: I think it was time to revive this forgotten project, I moved away from all musical creation for a few years, but in the end, I was caught up by the creative virus.

It is true that the current situation in the country could be seen as a motivation and indirectly it should be, but we make music firstly for ourselves before doing it for others. The goal is to make an album that we enjoy listening to and the knowing that this project disgusts 99.9% of the planet is simply enjoyable for us.

After all the efforts that some have made to force us to disappear, we are still here, stronger than ever and with even more hatred than before.

Compared to previous productions, *Satanic Shariah* represents a definite qualitative leap. Songs like "Panzer 666", "Burning Temples of the Fake Gods" or "Whispers of Hate" are terribly addictive! How did you go about the writing of the album? In fact, we find your touch (with Celestia-style riffs) as much as that of Werwolf, although you are only credited in "backing vocals"!
I didn't compose anything on this album, I only sang and Werwolf provided some backings. It's not that it would be impossible for me to compose something, but let's say that I left this task to the one who had the most inspiration, the result is there. I certainly couldn't have done better. Today there is a hard core within the group and other people are also involved in the group in one way or another. This unity is our strength and our desire to continue to "muddy" the metal scene with our presence.

Do you also write all the texts? If I'm not mistaken, we find French for the first time, as on the very catchy "The Seventh Accursed Key"! Like our own Armaggedon, you seem to want to mix Satanism and Nazism equally, with a big dose of provocation, and perhaps a touch of self-mockery as well. Is that the case? In general, where do you get your inspiration from?
Yes, and indeed, there are a few passages in French but,in the end,they remain anecdotal. There is nothing Nazi in my texts and no provocation in my eyes. Obviously Black Metal isn't meant to be a sanitized style of music so, yes, it must be shocking and dirty. No self-mockery either, everyone is free to interpret things in their own way and I respect him. For our part, we take this project very seriously.

By force of circumstances (the BM remains a small community), we quickly discovered the names of some people behind the project (including you), but technically, Gestapo does not have an official line-up! When did this info start to "leak"? Do you think

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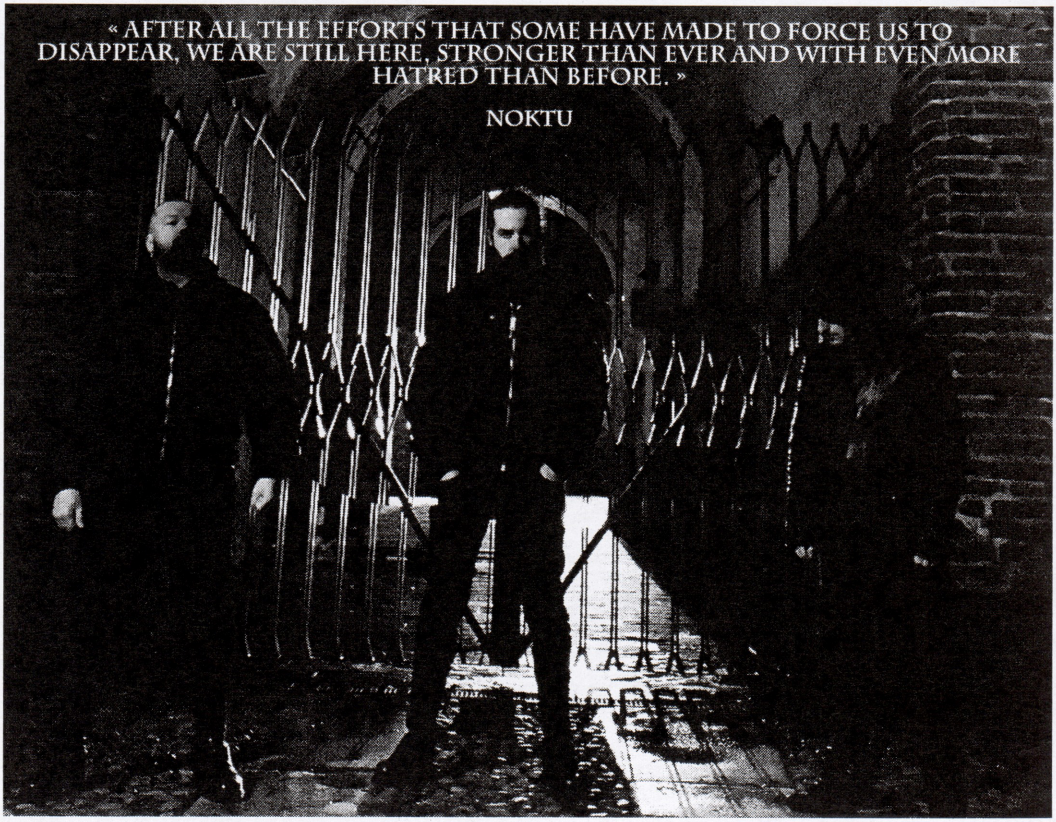
NOKTU



that it is still possible today to maintain some mystery in this area? Are there still secret members in Gestapo who are leak-proof?

I never wanted to put myself forward in this project and the project could continue to exist without my even being involved in it.

As for the musicians who play with me, I can say that they are people of integrity who know what they are doing. They've been involved in the BM scene from the start. Knowing who is who and who does what is irrelevant to us. Putting an identity on a musician is very metal I think, a need to be reassured by knowing who is it is that we listen to and we appreciate in order,perhaps,to identify with him? Only our message via our music counts and we must say to ourselves that we are certainly the worst types in the eyes of our degenerate contemporary society. Truth and integrity is what is considered the greatest danger in our sick world. We are morality, poise, sincerity and truth. We do not live in a lie or in manipulation.

More generally, the notion of "secret" remains central in BM, in particular when the groups are sulphurous! We may wonder, in the age of the Internet and social networks, where a mass of information is accessible in three clicks, if this approach still makes sense, and is not sometimes counterproductive (because of rumors)? With Gestapo 666, were you pissed off (which would be more than reasonble) by the thought police?

No, we've never had a problem, but it's clear that we expect the worst in this area. We are aware that we will never have a musical career with this project and it suits us very well. We accept it and we are aware of the risks and restrictions that this implies, it is a bit like being part of the Islamic State.

We simply want to express ourselves as we see fit, an acidic, critical and realistic look at our society. If in order for our message to be heard, we have to use tricks, we will do so without hesitation. In the end, only the truth is valuable. Lies are for the weak who hide behind pre-fabricated ideologies for so-called opposition. We are not on the political spectrum, we are above or below it all. There is no room for debate or dialogue anyway, we have come to a point where only violence could be seen as a solution. Destroy everything to rebuild everything on new healthy foundations.

Let's go back a little to the origins of the group, we can read everywhere that Meyhna'ch participated in the first demo (and therefore in the creation) of the project, is that correct? Do you remember the initial "why"? When did he actually leave the line-up? His voice indeed seems to still echo on *Nostalgiah*! It is also difficult not to detect a resemblance between "The Forgotten Temple of Belial" and "Black Imperial Blood".

Yes, Meyhna'ch had sung on the first rehearsal of the group in the room of **Nuit Noire** in Toulouse. He was there, there was no microphone stand and suddenly we scribbled a few texts and he sang. In any case, he was a member of this project; he ended up there by mistake, let's say. A mistake he must bitterly regret I think. So, he sang on this rehearsal which ultimately

became a reh/demo. His "voice" is therefore mine in fact on *Nostalgiah* and it is possible that we can find musical similarities with **Mütiilation**, because it is a group that we appreciate musically.

Gestapo 666 released a split with Satanic Warmaster in 2004, and we know that ever since Werwolf is part of the group's line-up. Was this already "secretly" the case at the time? How did you make the connection? Looking back, what do you think of the result?
Werwolf sang on half of the album *Nostalgiah*, an album which was recorded in Finland. I had been there on occasion. We had never put this fact forward, but obviously people know today. He also composed 4 tracks on *Nostalgiah*.

It is certainly possible that he will collaborate with us again but the core of the group is in the south of France. Werwolf has been a long-time friend, I've known him for over 20 years and I respect him a lot for his involvement on the stage. I remember the early days of **Satanic Warmaster**, we were pretty close back then and we shared a lot of points of view in common.

You seem to have similar aspirations with Werwolf: the same attraction for the underground, important activism (label, many projects), a taste for provocation (Gestapo), although you have an approach which is, say, more aristocratic sometimes, Celestia / Mortifera suggest themselves. Looking back on all your facets, how would you define your "style"?
My style is my own and I never try to define or justify it, I make music for my own pleasure and feeling, I do not have any direct musical influences in my method of composing.

It is clear that over the years I have certainly forged a similar identity in all my projects, but in order to develop this style I let other musicians compose with me. For example, I no longer compose for **Mortifera** but I have recently composed a lot for **Celestia**. After that nothing is ever written and it is not impossible that I manage to compose titles that could be found on one of my projects, there are no limits and restrictions. If I work with a musician who is better than me, I will not deprive myself of letting him express himself by leaving composition of an album to him, for example. As long as we stay in the style of the project, it would be silly not to. We are working for a project and what matters is the result. For us, the most important thing is to make a good album.

In France, when one thinks of the NSBM scene, names like Kristallnacht quickly come to mind, Ad Hominem too, even if he denies it. You are more or less part of the same generation, and seem to have maintained a foothold in this scene, without having made it your absolute creed. Do you think, like JFN from Absurd, that the *raison d'être* of NSBM was above all to immunize Black Metal against any attempt at corruption by the music industry? What does NSBM represent to you?
In the origin of this movement, almost all the BM groups were Nazis, it was normal let's say. I had a lot of mail exchanges with groups in 1993/96 and it was not uncommon to see swastikas with letter signatures. I'm talking about bands that are headlining big mainstream festivals today. It was a way, let's say, of protecting our scene from the posers who practiced Death Metal distorted from the original style.

Black Metal was born from a break with the Death Metal scene which was moving away from its identity, Death Metal was no longer scary, it was open and humanist music, the people who left in the BM hated what the DM had become, it was my case. I had loved the big DM groups (**Possessed**, **Celtic Frost**, **Morbid Angel**, **Deicide**, **Cannibal Corpse**, **Dismember**, **Entombed**, etc.) and little by little this scene had become a den of left-wing care-bears. Today, it is BM that has become like that; either you are a nice left-wing care-bear, or you are a racist or identity fascist. To choose, I prefer option 2 even if I don't really recognize myself in this scene either. People need to put labels on things, it reassures them.

I have almost no affinity with either of the two in the end. NSBM seems to be the last bulwark of our counter-culture, a kind of artistic and ideological resistance to what our stage and our country, our Europe, have become. I fully understand this and therefore have absolutely nothing against this movement. Everyone should have the right to think what they want.

There is also the debate on this or that group, on which is supposedly more Nazi than the other; I find in the end that the term Nazi is reductive. If I am asked "Are you a Nazi?" I would have a hard time answering, and in fact, not many people could honestly answer this question.

If an Antifa asks me if I am Nazi, I will answer him yes, if he is a Nazi, I will answer him no. Nazism is in my eyes a German ideology that dates from the 1930s, I can completely understand that there are people nostalgic for this period; given the current state of the country in which we survive, it is quite normal to idealize something that is supposed to be better.

For my part, I don't really like having a label stuck on my forehead, I think that would be too restrictive in relation to my person and my way of thinking.

To better situate myself, I consider myself a kind of resistance fighter who expresses these ideas through his music and his texts. I do not appreciate the current situation in France, I am against immigration and the loss of our identity, I am against all religions, in particular Islam and Judaism. I appreciate my freedom and even more my freedom to think. I think I'm ultimately quite tolerant and open to dialogue with people who don't necessarily think like me.

I love the history of our country, I respect the customs of our ancestors and our regional specificities. This is what forges our identity and it is this identity that some want to destroy. I am anti-Communist, anti-Marxist, anti-Antifa, anti-socialist, anti-lies and anti-hypocrisy. I am worried about the future of our country and I would like to have the freedom to be able to make music which is no longer the case because most of my musical projects are prohibited from playing concerts.

People may think I'm Nazi or whatever; in fact, that's okay, because I won't change and I will continue to harm human vermin until the end.

I am also ready to take up arms to defend myself and attack our enemies, kill them if necessary and I would have no mercy in that. I think our scene needs to organize and prepare for a civil war. We will see later who is a real Nazi or not. The time for debate is over and it is certainly the last years when we will be able to release music. The world is going dark into a chaos that we still find it hard to imagine, even in our most pessimistic visions.

Ad Hominem was mentioned but this is not an isolated case, many artists have tended to minimize their affiliation with the "milieu" (Graveland, etc.) or to maintain doubt. Others, on the contrary, have chosen to assume 100% of their convictions and the consequences (Goatmoon, to take a recent example). Where do you fit into all of this? Personally, but also as a label, is that a criterion to take into account when you sign a new group?
I won't talk about the position of my label because it involves several people and what we do with the label does not necessarily have a link with me or what we express through the Gestapo 666 project. So, I'm just going to give my personal point of view. Today there is a divide in European society, this divide is also visible in the BM scene. You have two choices, either political correctness or the nasty racist fascist.

If you are in the second category, you know you will never be able to play Hellfest and become a "star". Since I hate big mainstream festivals because they themselves don't give a damn about annoying groups, I prefer to evolve in what remains extreme and authentic. I like **Goatmoon** for their authentic side, I met the guy in Finland at the time of the recording of *Nostalgiah*, he came to see us one evening and he told us that he had just entered in an apartment of immigrants and that he had beaten them for free. I thought it was funny.

Ad Hominem signed with Osmose; I think he doesn't really want anything related to his past in the NS scene, that would look bad for him and his label. In hisposition, I would have changed the name of my project, but hey, everyone is free to do whatever they want. I have never criticized them because I think there are much worse groups out there. The time is no longer for criticism and concerns of this kind. It's just that today you have to choose your side because there is no room for ambiguity. People need to be reassured and they feel good in the conformism of a festival like Hellfest, where they are accepted by society.

« IT WILL BE A DEATH RATHER THAN A DISHONOR FOR HAVING BEEN COMPLICIT IN THE DESTRUCTION OF THIS SCENE. »

NOKTU

A few years ago, before the release of *Nostalgiah*, due to the "secrecy" around the members of the group but also because of the project, the name of the albums, the compositions, many believed Gestapo to be a parody group! Too cliché to be credible. Was this the case? However, the future has proven otherwise; although there is still an element of derision, seriousness has taken over. Could this be the era that requires that?
A parody of what? No, for me, this project has always been more than serious and for a parody group, sales had exceeded 4/5000 copies for each album at the time and the reissues of last year were sold-out in a few weeks. So, I don't know if the people who bought this project did it for a laugh or to really appreciate it. It is clear that the concept of the "Gestapo of Satan" might not be taken seriously but the point is to simultaneously disturb and call out to people who could possibly relate to the imagery, concept and music of the band. At one time, we would go to concerts to be "Satan's Gestapo", to hit "Death metal" fans for free; well, ok it was very immature, but we did it and we won't deny our violent and certainly childish past. A man needs to let off steam and violence is part of man's identity.

Just before the release of *Satanic Shariah*, the band performed their first stage performance in 2019, at the Hot Shower, where you all appeared masked on stage and put on a frenzied show. What did you think about it personally? Would it be for you to renew? In general, what do you think of these kind of "Nazi friendly" events, which are managing to develop in France today (Call of Terror & Co.)?
Hot Shower was a great show for us, the whole line up was armed and masked on stage. Except me, because singing with a balaclava under the spotlight, well, you have to be motivated anyway. It is quite possible that we participate in other concerts of the same style as Hot Shower.

Besides, there have already been invitations and dates will be announced by the promoters. It is also possible that there are dates outside of Europe, but nothing is confirmed for the moment, this story of Chinese flu has disturbed the planet.

In a recent interview with *Bardo Methodology*, you discuss the beginnings of Drakkar and his particularly extreme, violent, sectarian past, where we finally imagine you armed as on the cover of *Satanic Shariah*! Was it a deliberate wink? Could it be a form of regret for that period, compared to today when everything is smoother and tidy? Do you think those times can come back?
We have always had guns and at the time when I went to concerts I had a gun in my vehicle. We didn't think too much when we took the photo from the album, there was a shotgun hanging around and we posed with it. It fits with what we are and we wanted to show a photo of ourselves with the backdrop, scenes of crimes against humanity, a kind of jubilation and glorification of terror on the population. Violence is a form of expression, when we have only that left, we will have to know how to express ourselves other than through music.

The composer of the album *Satanic Shariah* beat up a member of the group because he was not behaving well; when I say beaten up there was blood all over the room and the guy was knocked out all night, we even thought he was dead LOL.

With **Mortifera** we ransacked and burned down an Antifa squat in Slovenia. So, in the end, we can say that nothing really changes and that it is also good to express yourself outside of our music.

Let's talk about the news in France. What lessons do you draw from the current confinement (April 2020)? Isn't it depressing that the people can be so easily deprived of their freedoms? Do you think like Boris Le Lay [A French blogger and Far-Right activist – Ed.] that the generalized panic could have been created from scratch in order to sequester the entire Western economy for the benefit of a banking cartel (always the same one!)?
There was no real reason to put this containment in place. Some countries like Croatia immediately closed their borders when they learned that there were cases in Italy. In France, we asked ourselves questions and we saw the incompetence and the degree of corruption in our politicians. We should have acted then and taken this threat more seriously, but the current "well-meaning ideology" could not envisage closing the borders, that's an idea of the extreme Right.

It is not impossible that all of this was put in place by certain people who govern us. This will make it possible to find a culprit in this coming future crisis. It will be the fault of the Corona virus and not theirs. Boris Le Lay may be right; in any case, no one knows the truth yet, but we can be sure that what will happen will not be very pleasant. These are the things I have been predicting for years.

It is very possible that the Corona was created in a laboratory, I compare it to the AIDS virus which created a lot of fuss in its time. Today we don't hear too much about it anymore, but for years there were organizations that collected millions in donations supposed to help fund research to find a vaccine, a vaccine that has not never been found. We will see if there are organizations that ask for donations for the research of a vaccine.

Guessing your opinion on the current Islamization and this replacement of population (more and more visible), do you believe that a miracle is still possible? Should we prepare to leave the country (for those who have not already done so!). Or should we prepare, sometimes perhaps naively, for the possibility of a civil war?
The civil war that the author Laurent Obertone **[A French author and journalist – Ed.]** wrote in his novels as something of a science fiction is, today, inevitable. Society is already fractured, this bogus democracy in which we survive is in fact a dictatorship of the worst kind. Each year that passes it gets worse and worse. We have learned to live and to accept to live with Islamic terrorism, to endure this immigration, this deprivation of our way of thinking, the destruction of our freedoms and our identity. How can we still believe that things will get better later?

In 10 years, in 2030, there will be between 20 and 30 million Muslims in France, so we will have to either fight or leave. People do not understand that this immigration from North Africa is what has destroyed our society; the destruction has been progressive and some in the media have been its accomplices. We first had to eradicate our musical culture by highlighting Negroid music in our media. I must admit that the people who set up this destruction were very talented and they must be congratulated for the result.

Today all of our media is corrupt, but even worse, we have allowed even worse ideas than Negroid music to take hold. Society glorifies homosexuality as well as interbreeding. Today, it is not uncommon to see pretty French girls with blacks or Arabs. This would have been impossible 30/40 years ago. There are many other diseases from which our old France suffers: Feminism, Communism, anti-Fascism and so on. Even the police no longer have power; the Arabs don't give a damn and they don't do anything.

During the confinement, the Arabs were outside partying and nobody said anything to them while the French were fined for lack of an exit certificate. On the same newscast, there was talk of a car driven by an Arab which deliberately ran into two police motorcyclists to assassinate them; subsequently it was said that they had dismissed two policemen who allegedly uttered Racist Thoughts. What's going on is huge, as is the acceleration from where we were. So yes, it's not naïve - be prepared for a civil war, because it will take place.

Back to Black Metal. You are a veteran who has seen the genre evolve from its inception until today. There was a time when the small number of groups meant that everyone was more likely to be unique and bring their own "vision". Now it sometimes seems like everyone is copying everyone else. Is Black Metal destined to die from its trivialization? Is this something desirable?
Yes, today it is very easy to make an album and especially to have access to music. We can learn our musical culture on Youtube. Suddenly, with this profusion and abundance of outings, it is difficult to navigate. Some labels still guarantee a certain quality. Black Metal is already dead because the style no longer really has an identity, we wanted to make it a style accepted by all. A band like **Abbath** represents Black Metal today; people buy the albums and go to shows with that kind of band. Some people thought **Gestapo** was a parody, but what are all these groups?

It is certain that we are coming to the end of an era, a bit like the fall of the Roman Empire, we will have to accept all this because a lot of things will collapse. What was pure in this world has gone, we are just the ashes of a time that will not return.

With our music, we may have left a mark, we will have gone to the end. It will be a death rather than a dishonor for having been complicit in the destruction of this scene.

We are nearing the end, it seems that a split with Vouïvre is in preparation, can you tell us more? What else is planned?
Indeed, the split should not be long. **[The split was released in August 2020 – Ed.]** Obviously only in LP format at the moment. This is a collaboration between the Flammes de France label and Drakkar Productions. We are also thinking of the next album, which I think should be released fairly soon. It is also possible that the group will do a few more concerts before returning to the shadows. It will depend on the offers we will receive, since the group has no official contact and is not present on social networks, it is difficult to have visibility but that suits us very well.

Thank you very much for your answers, we leave you the last word!
Thank you.

MAY 2020

Der Stürmer

VERITABLE WAR MACHINE AND THE MOST RADICAL SPEWER OF HATRED, OVER THE YEARS DER STÜRMER HAS BECOME THE ULTIMATE BENCHMARK FOR NSBM OR «NS WAR METAL» AS THEY ARE DEFINED. IF THEIR MUSIC IS MEANT TO BE PRIMAL AND VIOLENT, THE GREEK GROUP DOES NOT REDUCE ITS SPEECH TO LOW ATTACKS FROM THE FRONT, ABOVE ALL IT HONORS THE EUROPEAN SPIRIT IN ITS VARIOUS FORMS. FAR FROM RESTING ON THEIR LAURELS THEY REMAIN ACTIVE, WITH MULTIPLE COLLABORATIONS, AND OFFER US A LUCID VISION OF THE CURRENT SITUATION.

Heil! Thank you so much for being here with us. Your last album dates back to 2011. Splits have been steadily released since then, so can we expect a new album soon?
Hjarulv Henker: Heil! Yes, it has been a long time since our last album, thus we decided to stop making split releases and concentrate on the next album. This will take some time because right now we're concentrating on unearthing the **Wodulf** album. After we're finished with this, we'll start work on new **Der Stürmer** material sometime next year…

Talking about these split-albums, they are manifold and diverse, issued on labels from all around the world and on every kind of format (EP, LP, CD). This fact proves the huge (and well deserved!) reputation of the band. How do you explain such an aura? Do you welcome all requests? If the musical style of your partners may differ (e.g. Arghoslent, Auschwitz Symphony Orchestra, etc.), the main style remains Black Metal with a 100% NS ideology. How, then, do you sort through them (the requests)?
We are in alliance with bands that are 100% intolerant, extreme and whose existence is a fist in the face of the parliamentary whores and the upholders of political correctness. There are many extremist maniacs out there that we'd like to make some split releases with but, as I said, we shall stop – or at least reduce – releasing splits and concentrate instead on full-length releases.

Your live schedule appears to be very busy. For example, we were able to see you twice in France during these last three years, a significant occurrence. Despite the organisational issues, can we agree on the fact that in Europe (or rather, in what's left of it...), Der Stürmer has being met with renewed success over the years? Are live shows a vital means (especially for such violent music) for spreading your message?
Gigs are a great opportunity to connect with our contacts and share some anger and aggression. There's no need to proselytize, because we play in front of like-minded people who are already well-versed in our ideological cadres; it's mostly like a gathering for a rite of invocation to the spirits of Hatred where further inspiration is summoned…

It may sometimes seem easy to musically link your other projects to their influences. **Dreadful Relic** to **Crimson Relic** and **Celtic Frost**; **Wodulf** to **Legion of Doom** and **Nåstrond**... It is way more difficult to find the sound source birthing the war machine that is **Der Stürmer**! Your covers are many (**Sodom**, **Slayer**, **Bound for Glory**, **Flames**...) but none of these bands sound really like yours. So, what were your main muses in the beginning?
Our main influences are the old audial offerings of **Sodom**, **Sarcófago**, **Spear of Longinus**, etc. But afterwards we begun transmutating all these sounds into our own sound and style which many times diverges from the original, but I think this is the point; not to be another clone of some band, but just to get inspired and create your own thing. Likewise, **Wodulf**'s inspiration lies in **Mayhem**, **Burzum** and **Darkthrone**, while **Dreadful relic** is the return to our 80's roots…

The first release of the band was out 21 years ago on Demonion Productions (a label founded by Alexandros from Macabre Omen), how did it happened? By the way, your lifespan is rather impressive! A *Bloodsworn* Compilation is issued every ten years to mark the occasion. Did you not wish to celebrate the 20th birthday of the band with another way more unique event?

« NOWADAYS THE NUMBER ONE PROBLEM IS THE MOHAMEDAN INFILTRATION INTO EUROPE. »

HJARULV HENKER

Hagall came in contact with him during his military service at the island where he resided at the time, and he showed interest in releasing that demo. Yeah, making something different for the 20th anniversary would be great, like instigating World War III or destroying the EU regime in a holocaust…

It has been noted that even now, despite all those years, your bass & drums players are not from Hellas. Moreover, they don't seem to last long. Do you face some difficulties in finding a proper studio, long-term musicians, and so on?
Here in Greece, it is almost impossible to find members (especially drummers) who would risk their reputation by playing with us! So, we'll have to work with insulters who are ready to delve in the abyss of hatred and intolerance without giving a fuck for the consequences or fearing the ruin of their « musical career ».

By the way, do you have the latest news about Commando Wolf? He's involved in Dreadful Relic but quit Der Stürmer in 2014. Do you know the reason? What kind of impact had his departure upon the organization of the band and upon its music?
He left because of personal issues with Hagall. I don't think his departure crippled the band. I take care of the bass in the studio, and for the gigs we recruit other maniacs.

Your first demo, issued in 1999, was rightly named *Europa Erwache!*. Twenty-one years later, between the ongoing renewal of the European race (we all saw the frightening footage from Evros), the closing of the boundaries remains a taboo subject (and regarded as a "nationalist resurgence"!), the perennial repentance and the ever-gnawing liberalism, do you still think that Europe can wake up? If so, how?

I don't think that Europe will ever wake up, especially through politics. Back then we all anticipated the Race War, etc., but with the advance of time it was clear that Europeans are just a bunch of sissified liberal cunts that care only for the welfare of some third world swarm than the strengthening of their kin. The only way to see Europe awake is through an atavistic resurgence that would throw his instincts back to the middle ages or the era before the nazarene cult. Since you mentioned the Evros incident, this happens because the Turks are toying with the liberal reflects of the West knowing that none will take action against them or the filth they push through the borders.

You have always been telling that your credo is purely ideological, not musical. You are fighting a battle against the modern world and supporting a return to the ancestral traditions, including a pan-European, racial and transcendental sight for human beings. For you, what does the NS doctrine stands for? Do you think it belongs to the past or rather, that it can only regenerate itself? Did your ideas evolve since your beginnings?
I think that NS is an ideology that can adapt to any era and its given circumstances and not some rigid dogma rooted to futile idealisms. For example, nowadays the number one problem is the Mohamedan infiltration into Europe. NS should concentrate on that and forget the fact that back in the 30's the Third Reich had good relations with these Muslims. Of course, our ideas have involved, the whole White mentality has evolved for the worst, so it would be stupid to pretend that we're living in the '20s or the '30s instead of taking the correct measures.

Your songs' titles are full of historical references, and they do not refer only to the Third Reich or the NS doctrine, as some ignorant people may surmise. For example, "Antiochos Antitheos" is an homage to the Seleucid King Antiochus IV Epiphanes who plundered Jerusalem and abolished the Torah. Also, your tribute to Titus on the track "Dessemitizer" is worth mentioning. Where do you find the inspiration for your texts?
That's right, our lyrics deal not only with the Third Reich, but also with incidents and persons from our history and other inspirational themes. The Third Reich was the last manifestation of the European Spirit, but we don't limit ourselves to that era. Our inspiration is both our historical and our spiritual past as seen through our atavistic memory.

Your work on the sleeves and the liner notes is also outstanding! Besides, it is surprising seeing you talking about other cultures, for example on the latest titles "Divinity of Destruction", related to Hinduism or "The Shining Darkness of Phosphorous", dedicated to the Lightbringer (the original European one, source of inspiration for the Judeo-Christian Rebel Angel). Do you think of broadening your approach in the future? What are your criteria?
Yes, the tracks you mentioned are Hagall's take on the myths of Shiva and Lucifer, stuff that he's interested into. In the next album, there will be lyrics for many diverse themes, from racial catharsis and death worship to the glorification of anger and retaliation. Our criteria are simple: to hurt the current status quo by reminding them that our vision of Europe will crush their eurovision!

The latest legislative elections in Hellas saw the non-renewal of all the eighteen MPs from the Golden Dawn. This party has established itself now more than ever as at heart of the debates, what kind of answers can explain these astounding results? Political propaganda? An inherently crooked system? With hindsight, is being involved in politics still worthwhile, especially when you have to follow the enemy's rules?
The outcome was a result of both systemic propaganda and wrong decisions from the part of Golden Dawn. In my opinion it was a fatal mistake to participate in the elections, it was bound to be framed by the parliamentary system because they were playing with their own rules which they were able to manipulate entirely on their favour. They also made many pathetic compromises in order to please the masses and the church, attracting every opportunistic scum, leading thus to their downfall.

If the forces of Tradition do appear and lay down roots in most of the European countries, there is still no overall union, only good neighbourly relationships. Der Stürmer seems rather to yearn for a real and true worldly federation, as the hammer forging the Anvil of the Race ("Forces of Tradition"!). Can you talk a little bit more about this vision?
Speaking for myself, I don't care for a "White version" of globalization by erasing the unique characteristics of the European nations into one uniform mass. Every European nation must retain its own characteristics BUT learn to unite in times of peril instead of serving the interests of every fucking Soros or Rockefeller. Another important factor is the maintenance of their own power to survive instead of depending and live as parasites on the expense the wealthier nations.

Before being a nefarious and forbidden symbol, the Swastika was (and still is!) a universal sign, found in Hinduism and Buddhism of course, but also in the European traditions. Do you understand it as a millennia-old sign or rather firstly as the Hooked Cross? Do you wish for the return of a new Reich, namely a racist, totalitarian and uncompromising one? And do you want this symbol to remain wicked, or, on the contrary, to become recognized again by the people?
I am sure that the Gammadion has a different meaning for the Greeks than it has for the Hindus, so I don't see this as a universal symbol. Of course I wish to see the return of a totalitarian regime of iron built upon our cosmotheory.

Thus, I don't really care to "purge" the Hooked Cross from its current status but rather see the people embrace and worship its current symbolism than adapting the symbol to the people's views.

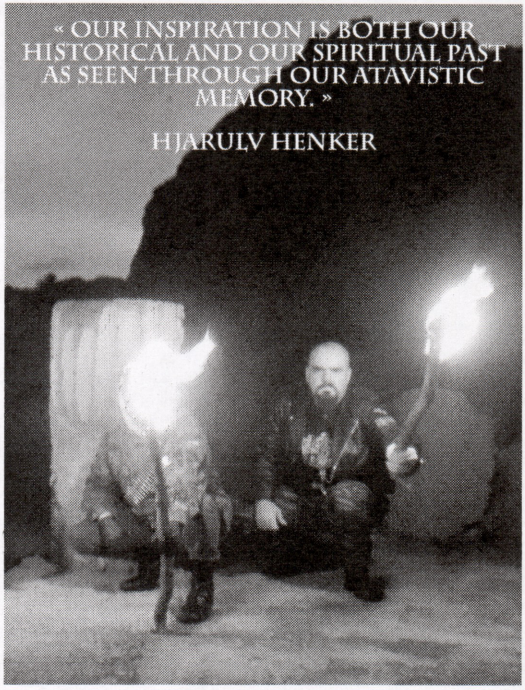
The ending of your hit song "Adolf der Große" tells about the return of a new leader "And when this world will crumble into ruins, when vile democracy vanish into nothingness. Great Adolf, you shall rise again in Triumph, your monumental return, what this rabble fears!". Do you really consider this event possible under the current circumstances?
You never know, history is always full of surprises!

Let's talk about the Race! A word avoided, a subject avoided. Do you believe in the superiority of some races upon others? Do you consider it possible (or mandatory?) to "take the heat out of" the race criterion? For a segment of the Right-wing, there is no question: a civil and racial war will come! Are you prepared for it?
It is already proven that the races are not equal and some are superior and others inferior. This is also valid among members of the same race. There is no equality in nature, only onto the liberal pathetic fantasies. None of us is really prepared for a racial / civil war because the government always makes sure to deprive us of our weapons. See the current incidents in USA: things would be much worse and on the favour of the niggers and the leftists if the people over there were completely unarmed. But we'll overcome the obstacles when that time comes!

The current crisis (Covid-19) showed us the ability of governments and medias to "control/manipulate" the populations with a childlike ease. How did you feel the situation in your country and what do you think we can learn from it?
Over here things were not as heavy as they were in Italy or Spain. On the other hand, I'm not sure if the death-tolls were accurate or some made-up figures in order to cause panic and hysteria. Until I see people falling down stricken by the plague, I will keep my doubts. But this whole situation proved that people are bound to believe everything they are told by the "established" media channels and their "respected" representatives.

Regarding political strategy, we are faced with two kinds of viewpoints: on the one hand, there are those who wish for a direct, concrete and violent action on the ground. On the other, there are those who aim for an indirect, diverted, almost hidden intervention, speaking about meta-political action (or cultural fight). Athalwolf from Wolfnacht, in the #2 stands clearly on the first side! In your own view, whose side would you be on? For your perspective, what strategy seems to work better?
I'd rather follow the teachings of Machiavelli; every view point has its pros and its cons, depending the circumstances and the nature of the leader, otherwise it will be short-lived. A hidden intervention at first, to create a concrete substrata and start the dissemination of propaganda and then a violent purge to remove all obstacles and opposition.

With all you experience of the NSBM scene, how do you estimate the behaviour of their players? Do some serious figures still exist? Are we faced with a real vanguard, or rather with what Gelal from Grand Belial's key called a common "funderground", full of clowns shaking their fetishes, fantasizing on an history they don't know?
There are still serious maniacs in the scene, like **Intolitarian, Frangar, Dark Fury, Seigneur Voland, Black Witchery,** among others, but the biggest part of the Black Metal scene is a circus of Facebook addicts whose every action is based on the attraction of followers in their shitty social media. A "funderground" indeed, no less…



From your point of view, do you care about the young and current NSBM scene, especially the one from Hellas? For example, we think about the late band Völkischer Beobachter. Do you feel this scene is going stronger?
It's good to see new bands embracing evil, hatred and war! But the best test for every band is time. If they withstand its passing without breaking down or wimping out, then we will have a strong elite scene.

If we are not mistaken, Der Stürmer has neither a website nor a social network address. This isn't surprising, considering how involved a specific hyper-class is. Moreover, one cannot say you are short-changed. Nonetheless, do you think there is something good in these networks? That they can still be useful?
If you appeal to the masses or if you're in the trade business and you need to advertise, then it's a useful tool. But we appeal to the elite – those who are able to understand by themselves – so we don't have any use for these networks. Personally, I detest all of these media, because they give a podium to any inferior life-form to express its lame opinions freely and without any consequences.

Thank you so much for this dialogue! If something needs to be said and was not so far, now is the time!
All is said and done… So I thank you for your interest and for your support! *ES ZITTERN DIE MORSCHEN KNOCHEN…*! **[*"The Frail Bones Tremble", song of the Hitler Youth – Ed.*]**

Totale Vernichtung

FINALLY, AN EXCHANGE WITH ANTIMESSIAH! THAT SINGULAR AUSTRIAN LEADER OF A SMALL NUMBER OF MORE OR LESS RADICAL BM PROJECTS WHOSE MELODIES HAVE THE PRIMARY CHARACTERISTIC OF BEING EASY TO WHISTLE IN THE SHOWER! AT THE VERY LEAST WE CAN DECLARE THAT OUR PROTAGONIST HAS THINGS TO SAY, AND DESPITE THE RADICALITY OF HIS ART, WE FINALLY DISCOVER SOMEONE VERY MEASURED AND NUANCED IN HIS WORDS. AND SO WHAT? DIVERSITY IS ALSO THE BUSINESS OF NSBM! OUR THANKS TO HIM.

Greetings to you Antimessiah! It is a pleasure discussing together. Totale Vernichtung stands not as your only band but it is clearly the oldest! By the way, was it your first? How did it come to be? Why did you embark upon Black Metal at that time? Was there a main inspiration? An original state? Both?

Antimessiah: Greetings! Thank you for the interview request. Actually, my first band started in 2004 and, in a way, it evolved into **Angelcunt** five or six years later. Then again, it might not be considered accurate to view it as the same band. Although both played Black Metal and were always intended to comprise a three-piece line-up, **Angelcunt** ended up playing quite a different style of Black Metal, that band name was chosen no sooner than 2009, and I was the only common member. And since I clearly had not released anything else before, it is safe to say that indeed **Totale Vernichtung**, formed in 2006, was my first band of any importance whatsoever.

How it came to be originally is actually a somewhat stupid story. I just had figured out how to use the rather unprofessional equipment I owned to record music somewhat conveniently. Soon after, I stumbled across the lyrics of a 70's Austropop song, and I felt like if one does not read them in the originally intended satirical way, they seem quite appropriate for what is now often known as "NSBM" and I already had a certain fascination for. On top of that, I thought that the lyrics had a nice meter, but at that time I did not even know that it was a song, and in particular a very uninteresting one, musically. I thought that it was a poem in the first place, and ended up writing and recording a few simple riffs over a drum machine and using precisely these lyrics. But this was definitely the start, since after that I quickly wrote and recorded more songs. These earliest recordings make up the most part of the compilation demo *Vergessene Hymnen*. With this course of events in mind, it might not be too much of a surprise that in the very beginning it was not even intended to be a seriously pursued band, but this changed quickly. It definitely has changed by the time of the first official release *Feuer und Krieg*. Also, in hindsight, given that this kind of fascination, my guitar skills, and some kind of equipment were already there, it seems like it could also easily have been something else finally giving the impulse to actually start a project like that. In a way, it seems like I was just ready to do it.

Honestly, I discovered Black Metal for myself no sooner than 2002 or 2003, but it just quickly evolved into my favorite Metal style, and since I soon had the necessary equipment as well as ideas, that alone would suggest to choose Black Metal to play, even though that is definitely not the whole story. There was more to it than just being my favorite Metal style, and it really made me want to convey the evil I associated with it.

A lyrical inspiration at that time was the mere existence of "NSBM", even though I did not listen to it too much, since in many cases I just musically preferred many other Black Metal bands. I always thought that Black Metal constitutes a suitable breeding ground for NS-related topics, and as I already have

« I ALWAYS THOUGHT THAT BLACK METAL CONSTITUTES A SUITABLE BREEDING GROUND FOR NS-RELATED TOPICS. »

ANTIMESSIAH

pointed out, they definitely fascinated me in the context of Black Metal. Interestingly enough, what finally inspired me to develop my song-writing style was something quite different. I remember how a high-pitched riff on the first **Deathspell Omega** album gave me the idea to experiment with writing in that vein, which made me come up with lots of ideas I was very satisfied with. Of course, these were not the only inspirations, but they were impactful, and they are what I can trace back.

Totale Vernichtung's music features an unmistakable brand, as your riffs are the only ones of their kind in Black Metal! As soon as hearing your first tracks (i.e. "Feuer und Krieg"), we feel that the harmonies, and not the pace, are taking the lead, which does sound very different from other bands' music, in which both go rather together (if only they exist!). Regardless of the style, this way of playing may seem like the one of a soloist in a concerto. What were your main roots while learning to play guitar? When do you think you found your genre?

I started playing acoustic guitar around 1995 when I was still a child. Basically, I only played guitar sheet music from my lessons, and while one could view those pieces as "roots while learning to play the guitar", they were definitely no roots of my song-writing, or at least I never consciously drew upon them. But I learned to play relatively well, and I could transfer some

of the skills to the electric guitar which I started to play in 2003 or 2004. So basically, I could already play well enough before I decided to play Black Metal, and I just had to adjust a few things to the style characteristics, like the tremolo picking for instance, which was no big deal. But then again, since I still had to learn them, one could also view the bands that made me want to play like that in the first place as "roots while learning to play the guitar". Back then that happened to comprise early Norwegian Black Metal albums, more than anything else. But again, this did not play too much of a role for my later song-writing. In any case my particular style you are mentioning essentially emerged during the song-writing for *Feuer und Krieg*.

So far, Totale Vernichtung issued two albums. The last one dates back to 2014, so is a third one on its way? Are there some new pieces already written? We can surmise that your creative talents are at their highest because Rostorchester and Vicarivs Filii Dei's new albums have been just issued. Is it now Totale Vernichtung's turn? Thinking about it and considering all your bands, do you believe that Totale Vernichtungembodies your main creation?
Yes, a third album is in the works, and the song-writing, for the most part not including lyrics yet, has been finished most recently. More precisely, I finally chose songs that I had already written, but never recorded, to end up on that particular album, and assigned them to track numbers and song titles. Some of them were actually even written before the previous album release. The album will be called *Verdunkelungsverbrechen* **["Blackout crimes", allusion to the obligation to blacken the windows in the Reich at the start of the war so as not to offer targets for British bombing – Ed.]** and contain "Orkandivision" **[Orkan division]** , "Die Sturmhaubenköche" **[The Balaclava Chefs]**, "Die Eiserne Kreuzfahrt" **[The Iron Cruise]**, "Endgültiger Sieg" **[Final Victory]**, "Die okkulte Reichsmiliz" **[The Reich's Occult Militia]**, "Fragmentarische Totenköpfe" **[Fragmentary Death's Heads]**, "Die verdunkelte Sonne über der Todesstätte" **[The Darkened Sun Over the Dead Place]**, and "Eine Nacht achtloser Verwüstung" **[A Night of Careless Devastation]**. It will be a challenge to find time for practicing and recording the songs, but a release in 2021 is absolutely aimed at. In any case I am very satisfied with the song-writing, and I just hope the recordings will turn out well too.

But that does not necessarily have anything to do with those recent releases. For instance, although the new **Vicarivs Filii Dei** album was released this year, the recordings were already finished in 2012. And more importantly in that context, I am not satisfied with it, because I hate my vocal performance there, which really was my worst ever. Other than that, I am satisfied, but it ruins a lot. This is also why I had been unsure, for so long, whether I want to release it at all.

I do not think that any of my bands embodies my main creation, whatever exactly that is supposed to be. There are still a few things which would argue for designating it as something like that. As I already pointed out, it was my first band of any importance. Also, around the time when the first two full-length albums were released, I put most of the song-writing effort by far into **Totale Vernichtung** , which also resulted in a lot more material than those two albums comprise. And of course, being a solo project, it is my undivided personal creation. What argues against it is that it always had the drawback of a drum machine, except for *Die Rückkehr des Schwarzen Todes*, while **Vicarivs Filii Dei** and **Angelcunt** never used one, and also **Rostorchester** has its permanent drummer now. Furthermore, there were never any official live shows, which could in a way make it resemble a side project. Now, even though the term is rather unspecific, the bottom line is that I do not categorize my active bands into main and side projects, and all of them are important to me to a similar extent.

Four demos were issued as soon as your first year of experience, does this mean an album was planned too? In case yes, does some kind of recording exist? Also, DTB just re-released one of your first demos, *Die Rückkehr des schwarzen Todes*. How come your choice settled on this one? Incidentally, was it your choice? Some kind of request?
There are no unreleased recordings from back then. However, in fact, *Die Rückkehr des Schwarzen Todes* was originally planned to be released as an album, and I was in contact with Christhunt Productions in that regard. When I showed them samples from the arguably catchy *Massenmord an Untermenschen* **[The 2nd demo – Ed.]**, they replied that they want to release whatever I finish next as a full-length CD, and soon after, I actually finished and sent them the recordings. When I later asked about the status, they kept saying that they could not find a pressing plant. Admittedly, at that time I felt like that they actually had lost interest in releasing it, since it turned out quite different from the samples, and also suffered from the sound to some extent. I really do not assume that they lied about the pressing plant, but at that time the fact that I myself was not too satisfied with the sound made me wonder. Finally, I suggested cancelling the release, which they agreed on, and it ended up becoming the fourth self-released demo instead.

The recent re-release was my choice. I thought that it could not hurt if the **Vicarivs Filii Dei** release was accompanied by a **Totale Vernichtung** release, just as in 2014, but there was no new material ready yet. Now, while the limited tape format back in 2006 seemed appropriate at the time, by now a somewhat greater demand has become apparent. When that idea came up, I could not find the masters of the other early demos, and thus chose that one.

Although the quality of the music was already there, the weak production might not have helped your first tracks. Have you thought about re-releasing them with a better sound? Or maybe even re-recording them?
Whether I will re-release the other early demos, will largely depend on whether I find undamaged copies of their masters, or manage to recover the damaged copies I did find. But since I definitely do not have separate tracks of the instruments anymore, it will not be possible to do too much about the sound, except remastering the songs. Re-recordings are unlikely, since I have different song-writing standards nowadays, whereby the re-recordings then might not fit too well together with new songs on the same album. While I still do not completely rule out the possibility of re-recording some demo songs for some purpose, I really do not plan on doing it from where we stand. Whenever I have time for recordings, I will most likely focus on new material.

After those releases, Totale Vernichtung went on hiatus for five years (from the end of 2006 to the beginning of 2012). What were the reasons to move again on the battlefield in 2012?
It might be relevant to this question why I quit the project in the first place. One reason was that I kept having less and less time for a solo band, and that seemed unlikely to change anytime soon. Although I would prefer not to even mention the other main reason, I have done that publicly in the past anyway, that is, in another interview some years ago, and after all, I guess that the answers are not necessarily supposed to be as tough as possible, but rather as truthful as possible. So, specifically, that other main reason was that, although it was absolutely not to my surprise, I was uncomfortable with the common assessment of the band as a political one, and it took time for me to realize that this should absolutely not prevent me from running the project.

But I was barely full-aged, there was simply a lot I just did not know, and especially due to certain rather special laws in Austria, some concerns are at least not too far to seek. For

instance, at that time I thought that even a few of the song titles alone could violate some laws, but this is, technically, not the case at all. To this day, in principle I do not see anything wrong with trading off one's different priorities against each other, even if one of them is a band like this. I never considered it my life's work, and its releases were nothing more and nothing less than Black Metal albums, not manifestos. None of that contradicts the fact that it is a radical form of artistic expression which I am fully behind. From my point of view nowadays, the main reason why it was somewhat stupid to quit the project after such concerns is simply that they were largely unreasonable in this case.

Having said that, I had realized that when I decided to continue the band, and I also had more time at that point again, in contrast to before. In early 2010, I just had parted ways with **Stormnatt**, and then I had been busy with recordings for **Vicarivs Filii Dei** , as well as for the first **Rostorchester** album, until I arrived at that decision. Finally, I also thought that since I anyway just had released an album with the creator of **Eisenwinter**, there was even less reason not to continue with **Totale Vernichtung** just due to its assessment.

You handle all the roles in this combo. Have you ever thought of bringing in other musicians, even session ones? Or do you prefer to manage the band on your own? Lots of one-man bands in Black Metal support solo work because no-one is thus able to disrupt their vision and its achievement? Is this point of view yours too?
Yes, this is precisely why I prefer solo work, in many regards, too. Still, on several occasions, I have thought about including, and have also actively tried to find, other musicians. The main reasons for this are to enable live shows and to have real drums. While I did perform the drums myself on several records, I recorded those drum tracks almost fifteen years ago, and nowadays I just do not have anywhere to conveniently practice playing drums.

However, while it is not exactly easy to find Black Metal musicians in general, it is even harder for a band like this, especially as one based in Austria, and in the end, I have not ever managed to form a full line-up. If I try it again at all, this will most likely not be the case before the upcoming album. In general, I would by far prefer to either keep up the solo work, or form a local and permanent full band. While I do not completely rule out everything in between, like a mere session line-up for live shows, or only a session drummer for album recordings, I want to avoid it as much as possible.

The literal meaning of *Feuerbestattung* is "incineration". The meaning of *Ritualmordlegenden* points to the ritual murders of goyim by the chosen people! Moreover, reading the titles of your tracks leaves no room for doubt: you like to raise the darkest hours of our history! Do you consider yourself as a part of what is usually called the NSBM scene? From your perspective, is this radical one alive in Austria?
I do not care about considering myself part of any kind of scene. Having said that, let me address the "NSBM" term. Even though I mentioned it myself in previous answers, I was speaking roughly, since I am honestly not aware of any precise definition of what it is actually supposed to be. If it is enough for a band to deal with NS-related topics, then I guess that one could easily count **Totale Vernichtung** among it, since there definitely are some such lyrics. If it is supposed to refer only to bands with a corresponding ideological background, then it is a somewhat different story. First off, personally I do not regard underground Black Metal releases as very effective political propaganda material. But also, after all, it is not like I actually advocate the NS ideology as such. For that, I just keep out of politics to a far too large extent, to begin with. The bottom line is that the project has never pursued any political goals, but at the same time, I do not even care whether one wants to count it among "NSBM" or not.

I am not aware of anything radical, in that sense, being really alive in Austria.

The Austro-Hungarian Empire ruled in Europe until the end of the First World War, when it gave its life in vivisection by the victors and their treaties of Trianon and of Saint-Germain-en-Laye. As an Austrian, do you still suffer from these punishments, like from some kind of never-closed wounds? Rather, like something better forgotten? Or maybe like unfair events, still waiting to be amended? In case yes, what would be the better means to this end? Do you grow wistful about the glorious past of our history? Such as the Middle-Ages, as most BM bands?
There is no doubt that Austrians suffered from these punishments, and that unfair events took place. However, while I obviously have not gone through any of it myself, I have not really experienced a lot about how the elderly population deals with it nowadays, either. So, I can hardly say that I suffer from any of it, even indirectly. On the other hand, it might well be that some of those events should actually be amended. If I had more relevant expertise, that is, for example about international law, I would be more likely to bring up well-founded arguments for it. As it is, I technically should refrain from it. Still, I do tend to feel like it would at least not be wrong, and not too late, for some of it to be amended.

I do not exactly grow wistful about the past, but I agree that we can look back on a glorious history in many respects.

Still as an Austrian, how do you see things regarding the tragic history of the Second World War and the Third Reich. What major parts do you remember from the National Socialist credo?
Speaking of events that were unfair towards Austria, there arguably were some contributing to the *Anschluss*, which does not necessarily mean that the union of the countries was wrong by itself, though. After all, it was what Austria largely had attempted to achieve for a long time, already before. It is interesting that the Kristallnacht was especially brutal in Austria. Regardless of what the motives were, it might not be too much of a surprise that I am not particularly bothered about the destruction of synagogues. As a side note, I think that anyone who disagrees over that should reconsider whether they welcome the church burnings from the early days of Black

Metal. But, of course, the destructiveness was not only directed against synagogues. While it seems to be relatively popular to disbelieve the official account of the Holocaust, at least to some extent, essentially nobody denies that the persecution of Jews took place in some form or another. And while I, on a cultural level, truly dislike a lot that is inherently Jewish, like the Jewish religion, or Zionism, to name a few key points, that does not keep me from considering that persecution as criminal. By far the most prominent reason for this assessment is the fact that in general, it was enough to be of mere Jewish descent to be persecuted.

Thus, in probably not too few cases, actions were taken based on something one cannot help **[The murder of a secretary of the German embassy in Paris by a Polish Jew – Ed.]**, and this is where I am sure that I draw the line. In contrast, as far as something deliberately chosen is concerned, I am not always that sure whether I do. As an example, let us maybe not consider lawless persecution, but instead, enactments of laws which allow similar punishments, just for deliberately chosen pursuits. This could be the exercise of religion, like, in the given context, Judaism, or Islam as a more contemporary example. Of course, this is arguably still quite a radical step, and many would argue that it is unfair to ban one religion, but not another. But is it really cast in stone that such a step would always be that wrong? Looking at Islam nowadays, even though obviously not all observant Muslims are terrorists, would it be necessarily that wrong if a legislature chose to be better safe than sorry? Many will say yes, like a duck takes to water. I might be biased, since I think that religion is not all that worth protecting, but I tend to believe that this is absolutely not cast in stone. In any case, and this is what I actually want to point out, I think that it is not even remotely comparable to the persecution of people for their mere descent.

Last but not least, let us also not forget about the unspeakable crimes by the Allies. In Austria, they were particularly severe by the Red Army **[Between 70,000 and 100,000 gang rapes and executions – Ed]**. Now, although the question was rather unspecific for such a complex topic, I tried to address a few key points that seem relevant to it. Also, I tried not to totally bias my exposition of it. Thus, despite my clear affinity with Austria, I did point out that I do not consider it totally innocent, but I think that I made very clear on which detail I base this view, and this acknowledgement is absolutely not to be mistaken for a confession to the prevalent cult of guilt. Speaking of a lack of specificity, "from the National Socialist credo" I basically remember what is generally known, and I honestly do not know what to highlight there.

Nowadays, how do you feel about politics in Austria? Subjugated to the UE's one? Still free from it? Do you think Brussels brings more problems than solutions and what is your viewpoint about splinter groups, like the Visegrád Four?
It is a fact that the legislation in Austria is nowadays for a large part determined by EU law. However, looking at our neighbour Switzerland, for example, which is clearly not in the EU, I feel like its laws, in their entirety, do not even differ to that much of an extent. For me, that makes it even harder to estimate to what extent the EU actually subjugates the political landscape here. Thus, even more so, I am also completely clueless about whether Brussels overall brings more problems than solutions, or not. What I definitely do not want is that the EU degenerates to something like the United States of Europe, which is what some political parties openly contemplate.

Even in the political sciences, it has been argued that such splinter groups in the EU provide an oppositional development which in a sense serves as an important source for its stability. Personally, I guess that I lean towards some of the sociopolitically conservative tendencies of the Visegrád Group.

A few years ago, every question with racial hints was automatically filed as a Right-wing one, or rather as a Far-Right one. Nowadays, as the Black Lives Matter movement illustrates, the racial subject has become mainstream again, except that it belongs now to the leftist side! Indeed, it has to play upon its position as a supposed "victim", because being in the lead makes it inexorably dubious! How do you see this evolution? Do you hold a racial worldview? For instance, do you feel like you belong to Pan-Germanism?
Many have said that before, but first of all, the movement's name is just stupid. My educated guess would be that at least some of its supporters just want to express that black lives matter too, and most likely also that they do not matter less than others, which, so far, is quite obviously their opinion, and could be considered the central aspect of their claims. But if that is all that they want to express, the name is obviously misleading. Also, it sounds like they think that they have to explain that to everyone else, as if everyone else would disagree even over that central aspect, which is ridiculous. Of course, some even disagree over that, but certainly not every non-supporter does. And now, it is not just the name, since many of their stupid supporters act just according to that misleading name. Altogether, in my opinion this evolution is a pain in the ass, and unlikely to help anyone in the long run.

I am not opposed to pan-nationalist movements, but goals of that kind are just not important to me personally. Myself, I hardly "feel belonging to Pan-Germanism", not least because I am of Slavic ancestry for quite a large part. But I do not even think that these movements are necessarily based on anything strictly racial. After all, in general they do not cover what one would usually roughly understand by an entire race, and, looking especially at some other pan-nationalist movements around the world, they can even be somewhat heterogeneous with respect to race. Altogether, I feel like a racial worldview tends to oversimplify things, but then again, it might depend on what one precisely understands by it.

How has the extra-European migratory flood unfolded in Austria? Is it subject to quotas? Is it handled by the government? Swept under the carpet? In a nutshell, does Austria respond as Western Country or as an Eastern one?
There are quotas which must not be exceeded by law, and as far they are concerned, it is handled by the government to the best of my knowledge. But that does not say anything about how the individual residence permits are handled. After all, there have

been many, at least suspected, cases where residence permits have been just rubber-stamped. Criminal investigations have been initiated in the cases which have come to light, but how many have not come to light is obviously unknown. And there is also what is sometimes known as the deportation gap, which is not exactly small. Myself, I do not notice a lot about how the increased extra-European migration is really unfolding here, but I still do not have the best feeling about it.

My estimation is that Austria, in this regard, is more restrictive than Germany, but less restrictive than the Visegrád Group, for instance.

By the way, considering the ideology championed by Totale Vernichtung's lyrics regarding some historic (or not) events, do you intend to factor the racial war against Islam in? Do you think a raging storm (ref. to "Der verheerende Zyklon") against this religion and its ilk is mandatory?
In essence, a war against Islam has already been referred to in some of the lyrics on the earliest demos. However, I do not see how a war against Islam would be a racial war. There is no race comprising all and only the observant Muslims. In particular, any race, as a whole, contains non-Muslims.

I would welcome a raging storm against this religion. While I am a very anti-religious person in general, it nowadays becomes apparent that within the orbit of Islam, a whole new level of subhumanity emerges. Regarding especially the recent terrorist attacks, many people hasten to claim that this had not anything to do with Islam, while others claim that this is its true face. I do not claim any of that, since it is beyond my knowledge, and I feel like the truth is somewhere in between. But it is an obvious fact that Islam at least constitutes a suitable breeding ground for this subhumanity. Apart from that, I cannot spot anything positive in even the peaceful aspects of Islam.

Considering the warlike ideology championed by Totale Vernichtung, do you agree that a war is needed to rejuvenate Europe and its folks? In case yes, what kind of struggle do you think it would be? Spiritual as advocated by Der Stürmer? Politic as Wolfnacht preaches it? Or through an all-out conflict, ending with the total destruction (Totale Vernichtung in German) of the enemy side?
I like the idea of Europe being rejuvenated, and of course, achieving that by a war is something very glorious to dream of at least. How promising it would be in reality, though, is another question. Considering the tense situation and the devastating weapons available nowadays, anything escalating into a world war is very unlikely to rejuvenate any part of the world. I really cannot estimate what kind of struggle it would be, but I certainly do not believe in anything spiritual, and in particular not in its usefulness in such a context.

Let's get back to music. If we're not mistaken, you are playing or played in five bands. Are you also writing for those (Stormnatt, Angelcunt, Rostorchester) in which you're not alone? Talking about that, the compilation of Angelcunt's demos was issued three years ago. Are some new creations planned?
I write everything for **Angelcunt**, including the lyrics. For **Rostorchester**, I write all the music, whereas the lyrics are written by Zwingherr Greif.

When I joined **Stormnatt**, several songs for the upcoming album, which would become "The Crimson Sacrament", had already been partially or fully written. I wrote all the music for three new songs and a few additional riffs for some of those other songs, and then we recorded the album. I basically had taken over the musical part of the song-writing, and wrote the music for about ten new songs, some of which we played live, but we had not recorded any of them by the time we parted ways. One of these songs stood out regarding its style, and it became the **Angelcunt** song "Cross Sodomy". Soon after, I planned to use most of the other songs for a new band called **Profanation Squadron**, but once again I could not find a drummer, and nowadays I would hardly have time for another band anyway, so that the **Profanation Squadron** idea seems to be essentially buried. One of the songs I have modified to become a **Rostorchester** song which will now actually appear on the upcoming album. Similarly, I might possibly modify and use some of the remaining songs as well, or otherwise just scrap them for good. Time will tell.

Yes, new **Angelcunt** creations are planned. In the first place, there are still unrecorded songs I have finished writing in 2009 or 2010, designated for **Angelcunt**, including the aforementioned "Cross Sodomy", and they are absolutely supposed to be recorded, in the originally intended way, and to be released. With a just slightly lesser priority, I also want to record **Angelcunt** material I wrote later, and write completely new material.

Listening to all these bands one after another reveals a huge variation of styles: Angelcunt sounds as an Austrian version of Archgoat, Vicarivs Filii Dei shows some raw sources, Rostorchester is the closest to Totale Vernichtung whereas *The Crimson Sacrament* (by Stormnatt) features some very Swedish melodies, such as in Sacramentum. Do you agree with these comparisons and in case yes what are they meaning for you?
The **Archgoat** influence on **Angelcunt** is obvious, not least because of the name. While it is arguably even the main influence, it is still just an influence and does not make **Angelcunt** a "version of" it, but the comparison can be thought of somewhat close to applicable. In general, clearly influences from old school Black Metal and Death Metal prevail in the **Angelcunt** material, but there are, purely musically speaking, also some from old school Thrash Metal or even Punk. The latter is rather true for the B-side of the compilation and for some of the yet unrecorded early material.

Actually, **Vicarivs Filii Dei** has, to some extent, a lot in common with **Totale Vernichtung**. Where it does differ might for a large part amount to what you call the raw sources. In particular, it may show raw sources regarding the sound, and those riffs on the second and third album which are rather dissonant. Apart from that, there are also other differences, like the acoustic parts, and the rather long songs, in contrast to the often short and simply structured ones by **Totale Vernichtung**.

I agree with the comparison of some **Stormnatt** material to **Sacramentum**, which has already been drawn in the past. However, at least for the **Stormnatt** songs I wrote, it was no influence. In fact, I did not even know **Sacramentum** at that time. When I was writing songs for **Stormnatt**, I just made sure to stay within the patterns they already had used, but within those patterns, I gave free rein to my own creativity.

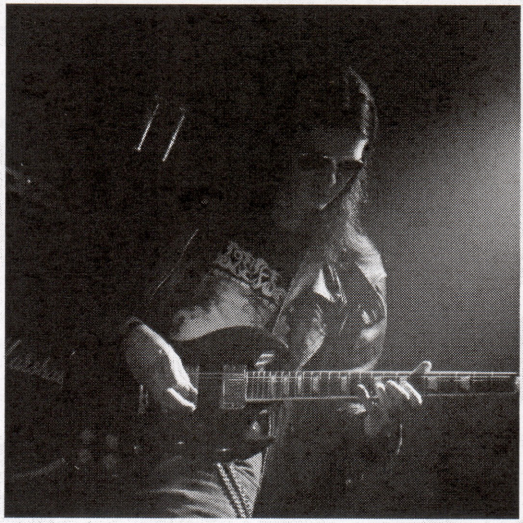
I also made sure to stay in given patterns when I started to write **Rostorchester** material. But the reason for this was that our collaboration has initially been planned to be part of **Eisenwinter**, with me as a session member, until we soon after agreed to form a new project instead. To be more concrete, in this case the given patterns simply were riffs played over three strings. For comparison, **Totale Vernichtung** riffs are distributed over two guitars and played over two strings, respectively. But to get back to your question in that regard, I agree that **Rostorchester** is still the closest to **Totale Vernichtung**.

As implied above, you were briefly in Stormnatt, namely for their second album. Why such a short time, and what's your point of view about this mildly known band?
I enjoyed to do the song-writing for the band and to rehearse, record, and perform live with them, and it is safe to say that they were very satisfied with my guitar skills and song-writing. As they still state in their biography on their website, it was their decision to part ways from me, "after some discrepancies". In the last few days before that decision I got extraordinarily drunk at a few of our shows, and acted according to my age, and probably worse than that in some respects. In fact, I was barely 20 years-old at that time. In hindsight, I can understand their decision to some extent. However, considering the musical and conceptual direction they were increasingly pursuing, I would possibly have lost interest in working together anyway, maybe a few years later. In that regard, I am not even blaming them, but just pointing out that we might have developed increasingly differing ideas.

Otherwise, my point of view is still that their early records, that is, the demo and in particular the first album, are definitely some of the most important Austrian Black Metal records of this millennium. Especially the production is raw and cold in a somewhat unique way, without burying the music under itself. In contrast, while I also still like some of the riffs on *The Crimson Sacrament*, including but not limited to the ones I wrote, the production may be very clear, but is also rather feeble, not least because of the electronic drums and the low distortion.

In 2006, you also created another solo project, Vicarivs Filii Dei, whose third album has just been issued (in May 2020)! If we argue that Totale Vernichtung looms over the political side, Vicarivs Filii Dei seems to veer towards the religious one. Was this difference made in order to divide both subjects? By the way, what were the reasons behind founding this band?
Originally it was a cover name for **Totale Vernichtung**, without any plans to release material under that name. Indeed, there were several live performances under the name, in Vienna between 2007 and 2009. When I left **Stormnatt**, I wanted to record solo music again, but at that particular time I did not plan to continue with **Totale Vernichtung**. Thus, I decided to make more of **Vicarivs Filii Dei** than just using it as a cover name, and recorded new material. Later, when I decided to continue with **Totale Vernichtung**, I just kept both projects since they had clearly different focuses, which you already hinted at. Also, there are musical distinctions, as we had discussed before.

Do you care for the assessment of your music by fans? Unless we are mistaken, you played with Rostorchester



« IT IS AN OBVIOUS FACT THAT ISLAM AT LEAST CONSTITUTES A SUITABLE BREEDING GROUND FOR THIS SUBHUMANITY. »

ANTIMESSIAH

at the *Hot Shower* in 2019. Did you enjoy the vibe? Was the management of the fest to your liking? Do you plan to perform live with one or more of your other bands?
In general, I am somewhat interested in feedback to my music here and there, but I do not incorporate it into future material.

Yes, I played there with **Rostorchester** . I enjoyed it to some extent, although it was not exactly well-attended this time. It was good to meet some people I rarely get to meet, and I enjoyed some of the bands' performances. The management may have been largely alright, but it definitely could have been better. I had attended the fest three times before, where it indeed had seemed better to me. For instance, the time management caused our performance to get shortened to a considerable extent. It also suffered from the sound.

There have been about ten **Angelcunt** live performances between 2015 and 2018, and we plan to continue performing live. I would also like to perform live with **Totale Vernichtung** and **Vicarivs Filii Dei**, but this will require a competent and reliable line-up, and of course time, which I hardly have lately. And it is time that will tell.

We often see criticisms about the posers in Black Metal who're only half-heartedly repeating its behaviour codes. And now, the whole Black Metal genre is shown as castrated and harmless. What's your perspective on that?
My perspective is that it does not make the whole genre appear like that, but unfortunately still a far too large part of it. And this is to my great displeasure, but I just cannot come up with anything interesting to say about it.

Thank you so much for your participation! The last word is yours!
This interview was rather intense, and therefore I will have some "spirits" right now, which is my form of spirituality. Thank you again!